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MAY 2007

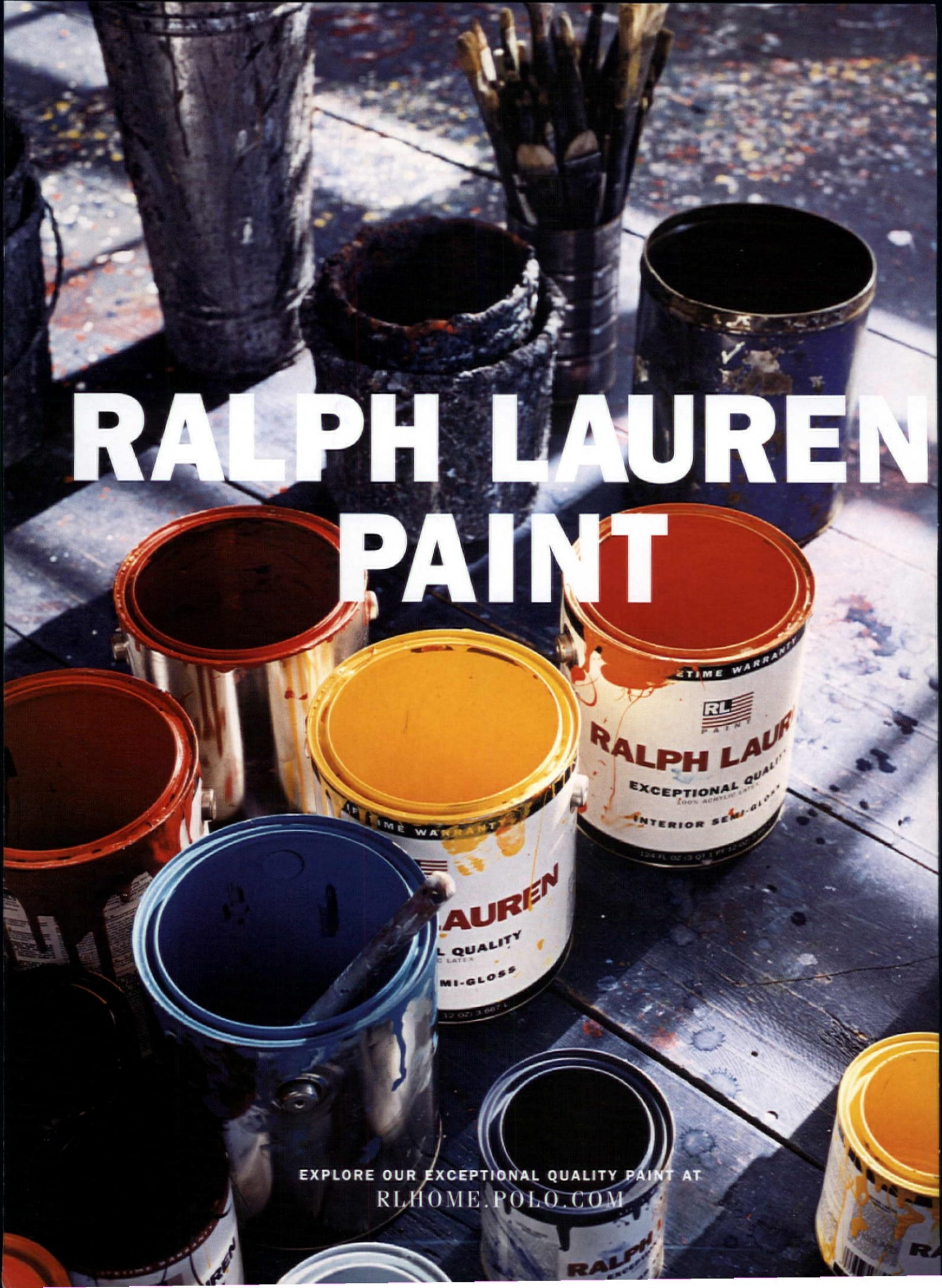
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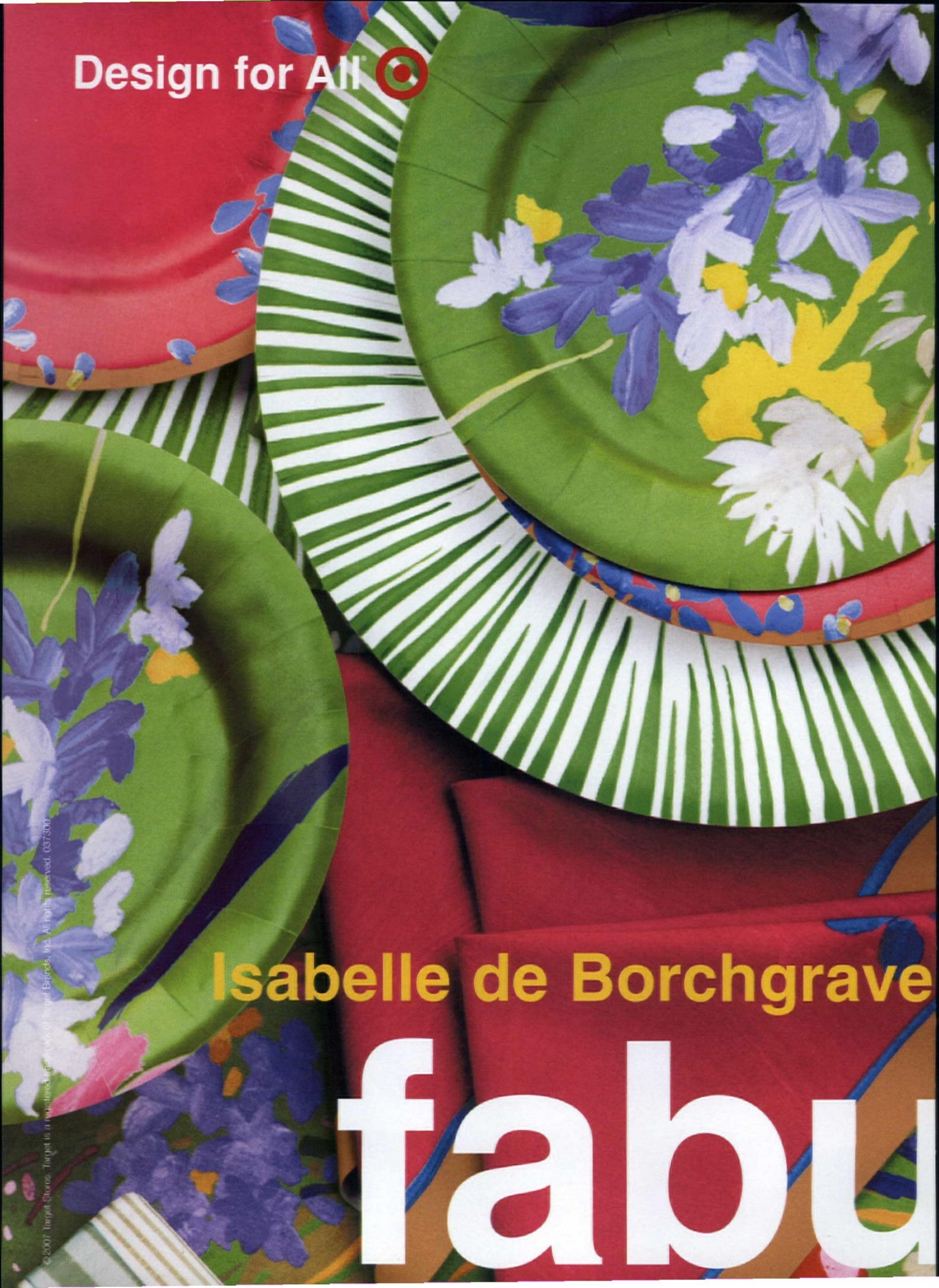
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For reasons too ridiculous and complicated to explain, I happened to be alone on Valentine's Day this year, a day I have come to loathe

more than any of the marketing inventions we are forced to celebrate, as it is the one day above all others that takes the measure of a love life. As I said, I was alone. I shouldn't complain: I've been blessed with years when I was happy to have dinner across the table from a beloved, or open the office door on a riot of roses. But there have also been times when the holiday has passed in the fog of discomfort that comes of feeling alone—with someone, if you get my drift. This year I was grumpy and sorry for myself.

All strong and independent women know that they are not supposed to give in to these negative feelings, which are the quicksand of the soul. One wrong move and you're up to your eyeballs in the muck of existential despair—which, by the way, we were too old for the moment we left college. (Nothing brings on weltschmerz like coed bathrooms and cots and cinder block walls. We need to recognize that queasy, what-is-the-point-of-living condition for what it is: a problem of adolescent habitat. I'm of the school that believes in the power of decor: live nicely, feel better.)

I was doing all the right things, getting through this particular slough of despond, even making bold, powerful moves: new apartment, new kitchen, new curtains, new carpets, even a new coffee table. (You know how you can never find a good coffee table? Suddenly, everywhere I turned I was seeing fabulous coffee tables, which was really weird, and after I bought two, including one I didn't need and couldn't even use, more and more kept calling to me. I had to turn my back on them, and, of course, it was a matter of days before my sister called in despair because she couldn't find a coffee table for her living room, and all the ones I had seen had mysteriously vanished into that realm of perfect furniture that you will never encounter.)

Alone or not, a girl has to eat. And so, feeling the absurd need to be festive and in step with the world around me, I found myself shopping for dinner in the sort of fancy gourmet shop I normally avoid. (How much is that apple? Are you kidding?) This was going to be takeout all the way, as the kitchen was (and still is) undergoing renovation. That's my excuse. The kitchen, though designed to be a cooking machine, will be like the Ferrari that men buy to tool around town: a beast on a chain, never allowed to express its essential, rapacious self. I do plan to learn to do some serious cooking, someday. But let's face it, I don't care how proficient you are, who cooks for themselves? The portions never come out right; the effort is exhausting; there is no audience, and cooking is a spectator sport.

However, I am serious about takeout. Microwaves offend me. "Prepared" food deserves a fine finish; it should be reheated on the stove top, slowly, with deliberate, caring strokes. I believe in eating takeout on a plate, which is how I justify my china fetish, and for the same reason I am the Queen of Trays. Genius is 90 percent presentation, to paraphrase someone. You must not give in to the undertow of lonely living, lest you find yourself feeding pigeons and taking in stray cats.

Outside the deli, I paid for a generous bouquet of flowers and asked the man to hold them while I shopped. I began to fill my little basket with a Valentine's Day meal (really no different from any other meal in content, but intention is allegedly everything), all the while stealing surreptitious glances into other people's baskets. Everyone I could see, except me, was preparing a feast for someone they loved. Carts were overflowing with heads of lettuce, loaves of bread, sides of cows. I became embarrassed by the pathetic emptiness of my basket. I added another plastic container of chef's salad with chicken and dressing; that looked so nice that I added two bowls of soup. Things were looking up.

Then I got in line at the pastry department. There was a run on chocolate-covered strawberries and heart-shaped tarts; the supply was dangerously low. Well, I wasn't about to get that debased. There in the corner of the cabinet was a gorgeous, fluffy, nondenominational white cake smothered in coconut, just a little bigger than a cupcake. Okay, twice the size of a cupcake. But I swear it had a halo around it. I have never bought a coconut cake in my life. I went through my childhood refusing to eat it, bitter each time a mom dared to foist such a heinous concoction on the trusting, eager souls around the birthday party; but suddenly this seemed like the right time for coconut. I was so pleased with myself that I forgot to pick up my flowers on the way out.

Reader, I ate it all.



Dominique Browning, EDITOR

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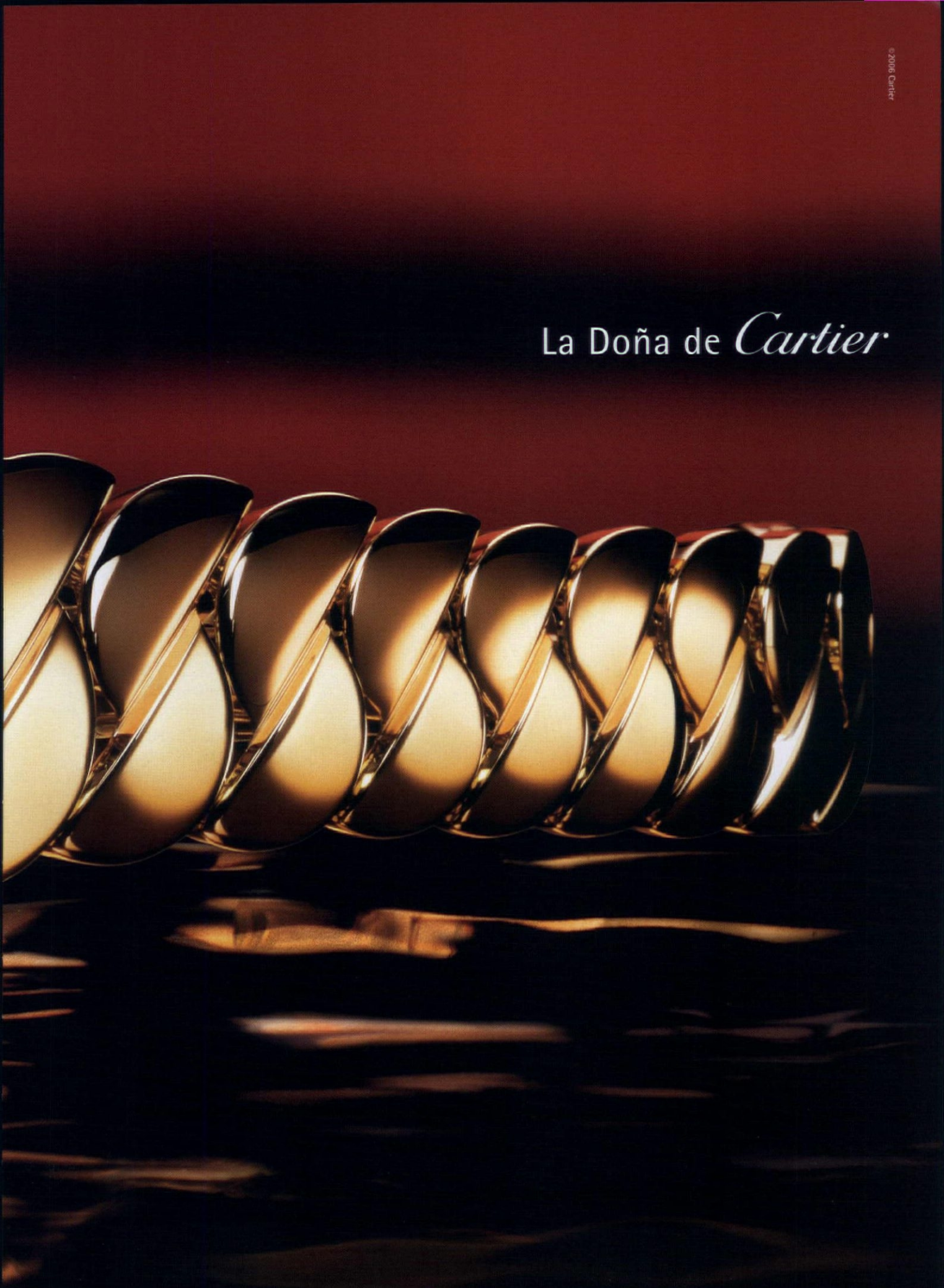
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May



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Bakers agree: a rotary egg beater, like this one from Kuhn Rikon, is perfect for controlling consistency during mixing.

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May



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This bedroom in upstate New York pairs vintage paper cuttings with ikat pillows, some from Madeline Weinrib Atelier, NYC.

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A chic country kitchen ("Couture Cabin," page 126) sports a Viking range, 19th-century Portuguese tiles, and custom cabinets. PHOTOGRAPHED BY RAIMUND KOCH.

HG SOAK IT UP ON HOUSEANDGARDEN.COM

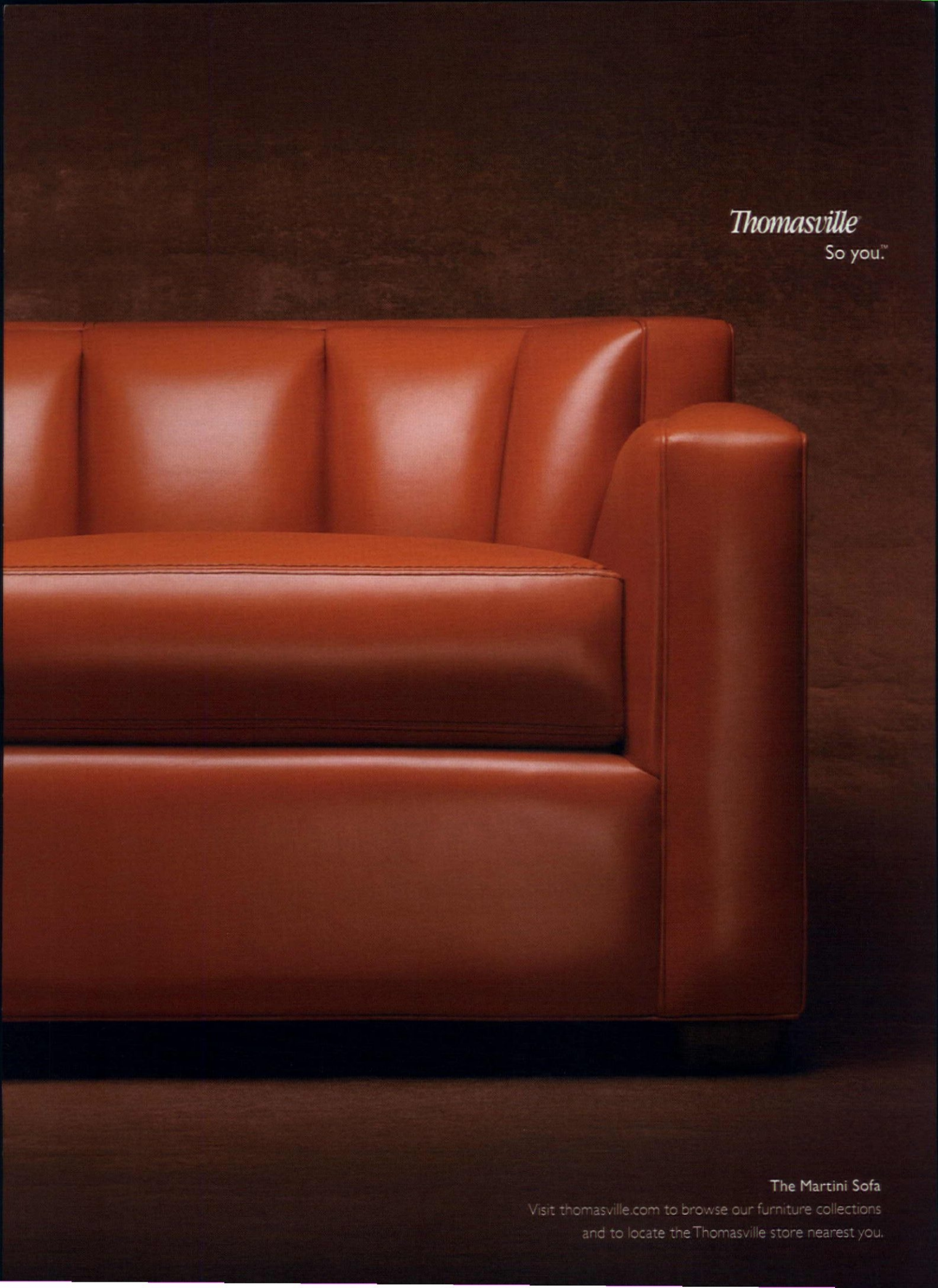
Whether it's soaking tubs, bath and boudoir mixes, or mosaic masterpieces you want, there's an inspiring bath gallery for you on our newly renovated Web site. Plus, editors' advice, weekly wine and food picks from JAY MCINERNEY and LORA ZARUBIN, Design*Sponge's daily finds, and Web-only gardening tips from TOM CHRISTOPHER. We'll be looking for you online.

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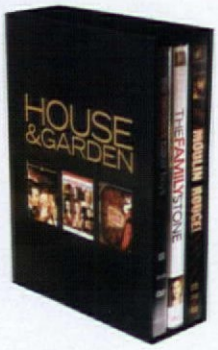
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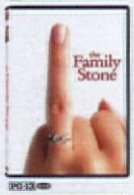
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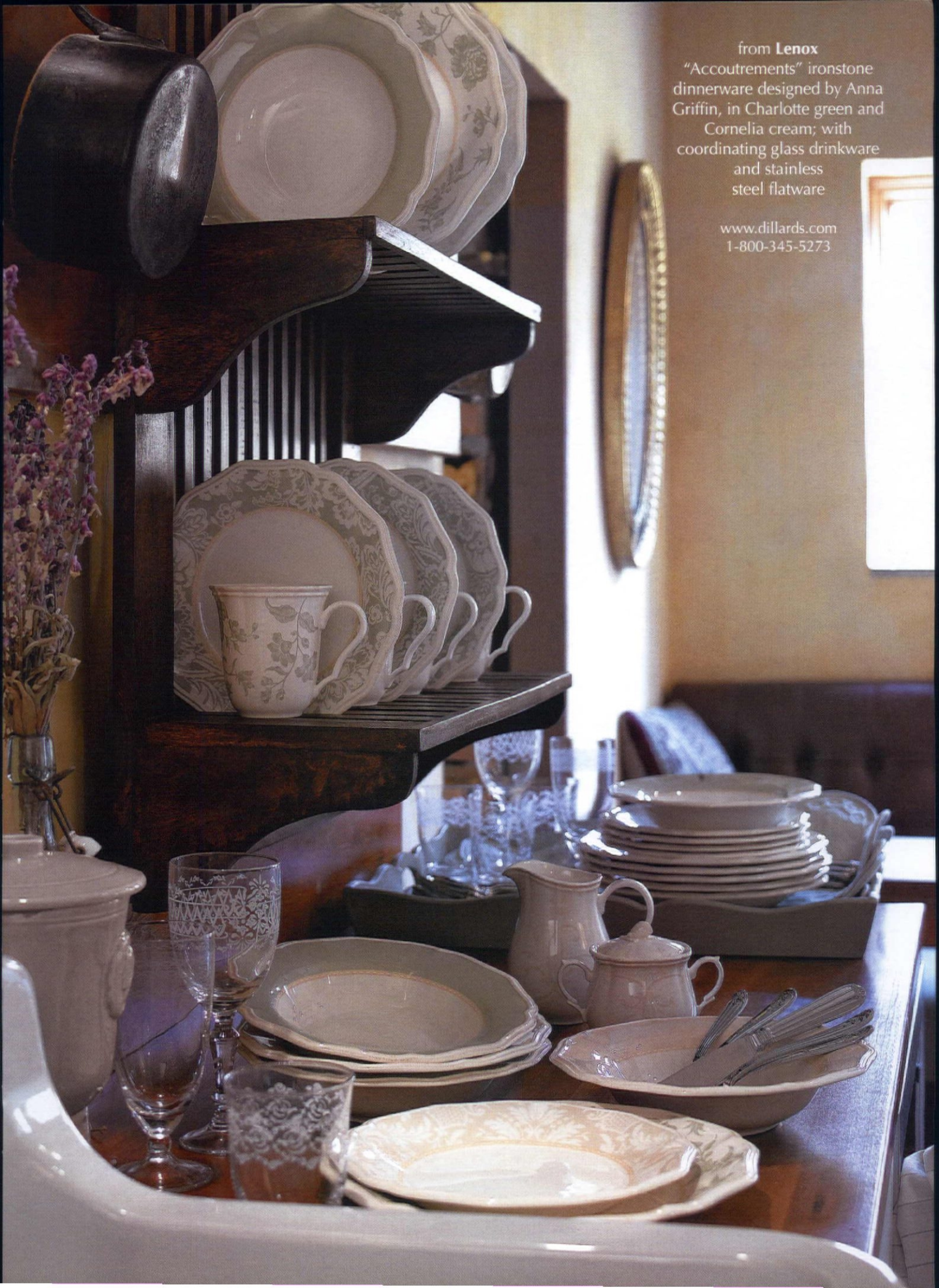
Top right: **KitchenAid** Pro Line Series single carafe coffee maker and Belgian waffle baker

Bottom right: **All-Clad** white porcelain baker by Pillivuyt and MC2 brushed aluminum omelette pan

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The Orchid Dinner

On February 6, 2007, *House & Garden* co-hosted the annual Orchid Dinner to benefit the New York Botanical Garden. The dinner took place at the Rainbow Room in Rockefeller Plaza, where more than thirty fanciful orchid-inspired tables graced the scene. As design chair, Charlotte Frieze, garden editor of *House & Garden*, oversaw the participation of leading designers in fashion, architecture, horticulture, and interior design.

For more photos from the event, visit **www.explorehouseandgarden.com**.

1. TABLE BY TONY INGRAO AND RANDY KEMPER FOR STARK CARPET **2.** DOMINIQUE BROWNING; SARAH FERGUSON, DUCHESS OF YORK; ANDREA STARK; JOSEPH LAGANI **3.** TABLE BY LARRY LASLO FOR THE ROBERT ALLEN GROUP **4.** TABLE BY PHILIP GORRIVAN FOR DURALEE/HIGHLAND COURT **5.** FERNANDA KELLOGG, KIRK HENCKLES AND FRIEND **6.** TABLE BY DAVID BEAHM FOR ARTAISSANCE, BY LARSON-JUHL **7.** TABLE BY ERNEST DE LA TORRE FOR LLADRO **8.** CHARLOTTE FRIEZE AND DOUGLAS LITTLE **9.** TABLE BY RAYMOND WAITES DESIGN, INC. **10.** TABLE BY ISAAC MIZRAHI FOR S. HARRIS **11.** ADRIAN BENEPE

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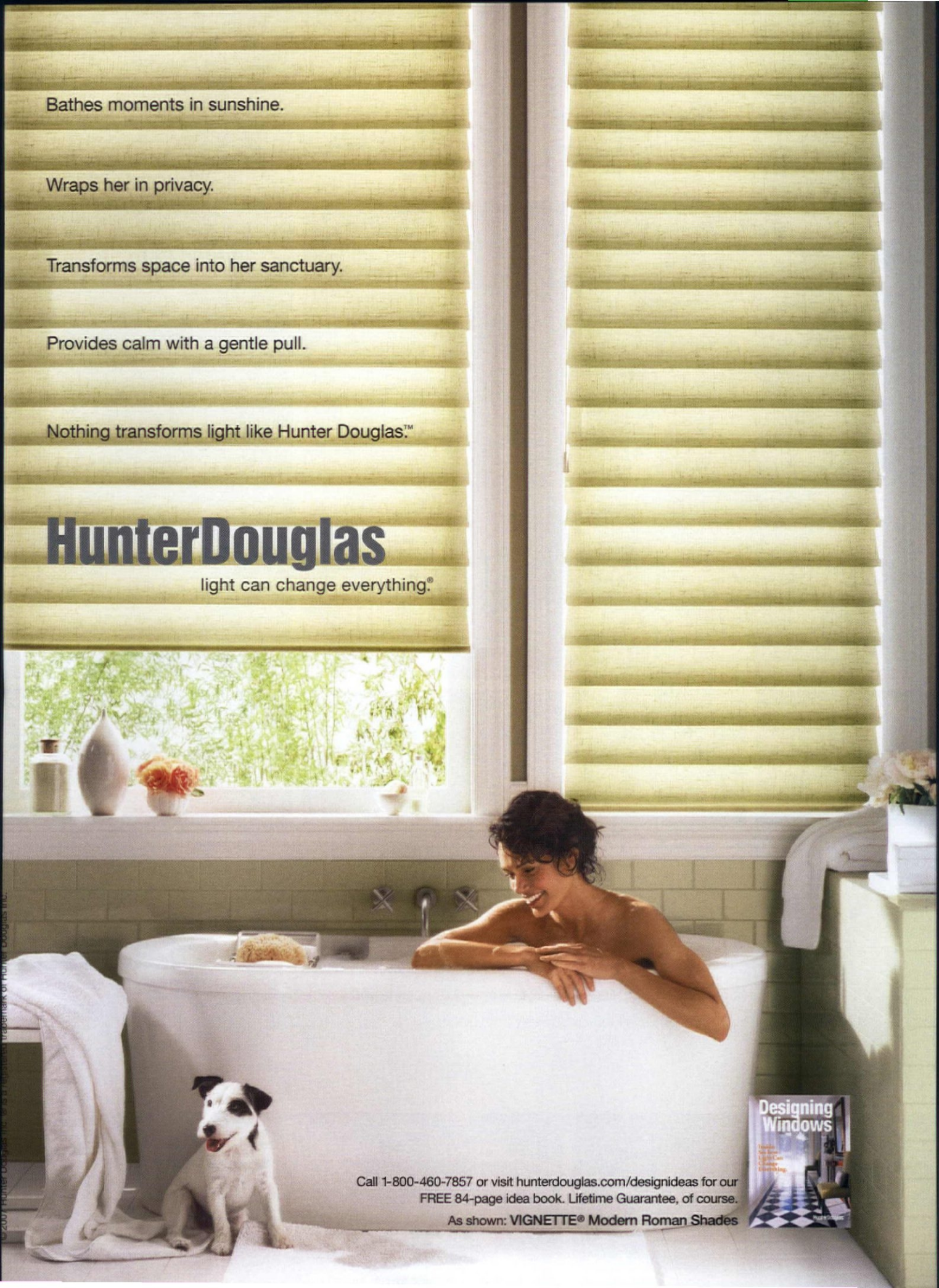
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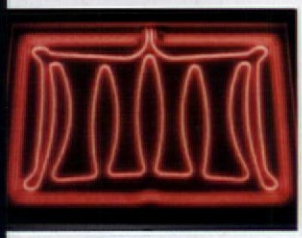

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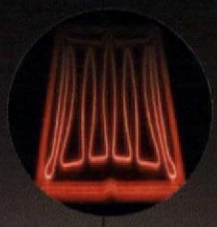
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Paula Varsalona

The truck stopped in front of her without warning. Traffic was moving fast and there was no time to react. The damage to her S 600 was severe. "When I looked at the car, I was speechless. I couldn't believe I was able to walk away from the accident. My Mercedes saved my life." The front end of the vehicle absorbed the tremendous impact, shielding Paula from the twisting wreckage. Today, she is an S-Class advocate through and through.

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And while the circumstances of Paula's story are personal, her sentiment is shared by many: "I love all the luxury and the performance. I love the style of my S-Class. But for me, safety is number one. That is why my husband and I only drive Mercedes."



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Domestic Bliss

At Home With . . . Allegra Hicks

THE ITALIAN-BORN DESIGNER AND STYLE SETTER BRINGS THE SAME UNIQUE FLAIR FOR EYE-CATCHING CHIC TO HER WORK IN FASHION AND HOME FURNISHINGS

When women have children, they often find that their career moves into a lower gear. Fashion and furnishings designer Allegra Hicks found just the opposite. The birth of her first child gave her drive, she says. Her career has been in top gear ever since. But then Hicks is not like most women. Sylph slim and elegant—her name is a fixture on best-dressed lists—and now the mother of two girls, she runs an international design empire and produces several fashion collections a year, a portfolio of textiles, rugs, wallpapers, and accessories, plus fabrics for Lee Jofa and wallpapers for Stark Wallcovering. (Her new shop opened in New York in March.)

It's no wonder that someone so busy sees her 19th-century London house as a sanctuary that she and her husband, Ashley Hicks, an architect and



Allegra Hicks and Coco relax atop a leather ottoman, designed by Ashley Hicks for his wife's firm, and her own Drops throw. Her Herringbone linen in Olive Charcoal for Lee Jofa covers the chaise.

PRODUCED BY NOEMI BONAZZI ■ PHOTOGRAPHED BY FRANÇOIS HALARD ■ WRITTEN BY TRISTRAM HOLLAND

At Home With... Allegra Hicks

designer of interiors, furnishings, and textiles (and son of the late decorating icon David Hicks), have turned into a cocoon of ordered calm. They do have differences in taste. "I have a minimalist background," she says. "I was brought up in Italy in a modern house with contemporary art; my husband was brought up surrounded by more 18th-century furniture." The harmony of their lives and ideas, however, is mirrored in the pillows and cushions heaped on chairs and sofas. Each is made of a different fabric; some are his design, and others hers, yet they blend seamlessly.

Like her husband, Hicks came from a design-minded family. She studied design in Milan and fine art in Brussels and found a love of textile design. "Almost anything," she says, can be a source of inspiration: "a film image, a magazine photograph, something that jogs the memory. Fifteen years ago we honeymooned in India. Something from the Palace of Winds in Jaipur came out in a design just a couple of years ago." No magic is involved in Hicks's success, just hard work, ten hours a day. "I have the passion and energy it requires," she says. "I also have low blood pressure, which the doctor thinks is marvelous." Her designs quicken the pulse.



< *"I'd never have a period decor.* *Our house mixes old and new. I love the juxtaposition of the modern lamp by Ashley and my chain-stitched Hearts rug with a cabinet holding gesso replicas of the Parthenon friezes. Ashley had a stroke of genius when he covered a Louis XVI chair in a cotton dhurrie from my collection. It instantly makes the chair modern." Hearts wool rug and Slipping dhurrie by Allegra Hicks. allegrahicks.com.*

"A TABLE ON A STAIR LANDING IS A KIND OF CABINET OF CURIOSITIES FOR US. WE SET OUT PHOTOS, ART, AND PIECES WE AND OUR DAUGHTERS MADE. THINGS CHANGE CONSTANTLY."



^ *"Often, the most engaging elements of a decor are the most personal. Every Christmas, Ashley paints me a watercolor miniature he has made into a medallion. He also made the tree-of-life bracket I hang them from. It's wonderful to have a unique, beautiful thing made just for you."*

v *"A rose oil bath is my idea of heaven on earth." Moroccan Rose Otto bath oil, $45, REN. At Barneys New York. barneys.com.*





^ *"Every day at five I have a cup of black Lapsang tea. As an Italian living in England, it makes me feel more English than the English." Lapsang Souchong and Prince Vladimir teas, Kusmi Tea. At fine food stores. kusmitea.com.*



< *"My patterns are drawn from nature, but they are nature made abstract, like the water bubbles on this rug." Waterfall rug by Allegra Hicks for the Rug Company, $4,320 for 9-by-6-foot size. therugcompany.info.*



"We have a Tom Dixon chair in our bedroom. I like Tom's instinctiveness; he doesn't overintellectualize things. We knew Tom before he became famous, which is nice. Then you know a person for who they really are." Wire dining chair by Tom Dixon. tomdixon.net. Available through Moss, NYC. 866-888-6677.



"In a way, you coordinate jewelry like you coordinate a room—by finding complementary pieces. I love the big glass rings by Legge & Braine. They look wonderful with my clothes." Shimmer Amethyst and Pale Pink Flower Murano glass rings by Legge & Braine. leggeandbraine.com.

"I love the size of Julia Condon's portraits of our daughters, Angelica [left] and Ambrosia, and myself, about the same as a magazine cover. They are intimate and remind me of Jean Clouer's painted panels from the sixteenth century." Condon can be commissioned through Dinter Fine Art, NYC. dinterfineart.com.



"ORGANIC PATTERNS HAVE A NATURAL AFFINITY FOR EACH OTHER. YOU CAN LAYER SEVERAL, AND THEY MAKE A GREAT BACKDROP FOR A GRAPHIC GEOMETRIC MOTIF."

"A breakfast nook is an old-fashioned sort of space, but I love the coziness of ours. It's a wonderful space. You feel so intimate and relaxed while you eat sitting on comfy banquettes and look into the garden." Pillow fabric, Ambrosia Rose in Hessian Natural Blue, David Hicks by Ashley Hicks. Seat cushions, covered in Herringbone in White Sky by Allegra Hicks, through Lee Jofa.



"I like to use a fountain pen, and I use a Pilot model with a retractable nib. It's great for men. They can put it in their suit and not worry about ink leaking." Vanishing Point fountain pen, $140, Pilot Pen. 203-381-4808.



"One of my favorite cooking appliances is my Iranian rice cooker. It makes a marvelous dish called tahdig—the rice comes out as a sort of cake with a golden crust, which you cover with stew." JRC-240 PARS rice cooker, $70, Kalustyan's. In NYC, 212-685-3451.



Inside Track

Talking With: Alex Kapranos



Before Alex Kapranos became the lead singer of the platinum-selling alt-rock band Franz Ferdinand, the Scottish guitarist worked in restaurants for a decade as a chef, wine waiter, and kitchen porter. His new book, *Sound Bites* (Penguin), based on his column for *The Guardian*, is a chronicle of eating on tour.

HG Alex, describe your kitchen experience.

AK I started with prep work for cold starters, then was put in charge of sweets. I made a lot of crème brûlée.

HG Do you still cook?

AK I love cooking and miss it when I'm on the road. I have friends over and make Greek meatballs with toasted sesame seeds, parsley, and mint. Very tasty. I've also discovered the joys of growing your own vegetables. I've got a place outside Glasgow in Dumfries where I grow parsnips, zucchini, and long beans.

HG What kitchen gear do you consider essential?

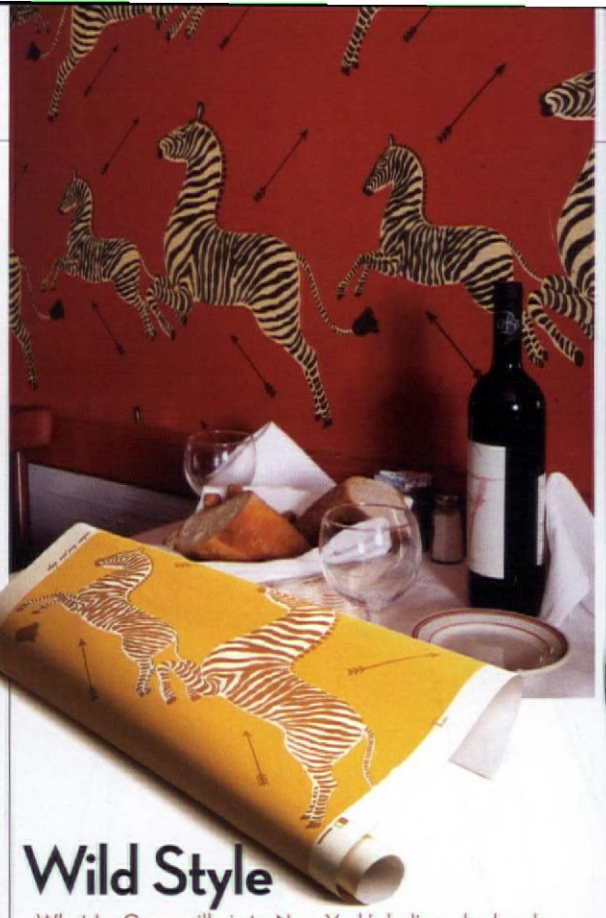
AK I like a kitchen to be simple. I need a gas stove top, a decent-sized oven, two sharp knives, a colander, and a cast-iron pan—the kind that isn't any good until you've used it a thousand times. I like Le Creuset pans for cooking things slowly. I like fresh fruit juice, so I did splash out recently on a juicer device, but there are 15 pieces to clean, so I only use it from time to time. I still use the same corkscrew I had when I was a waiter.

HG Can you recommend music to cook by?

AK I like something upbeat. When I worked in kitchens, we listened to the Stooges and the Buzzcocks. Now when I cook I put on CSS, a Brazilian girl group, or Sly and the Family Stone.

HG What's harder, being a chef or a rock star?

AK Both are stressful. The first time you step into those kitchen whites, you can either deal or not deal. It's the same with being a rock star: up on stage, you can either do it or you can't. —INGRID ABRAMOVITCH



Wild Style

What La Grenouille is to New York's ladies who lunch, Gino's, a clubby Italian eatery on Lexington Avenue, is to the old guard of the city's design community. One beloved feature of Gino's decor is the playful red zebra-and-arrow-motif wallpaper, custom-designed for the restaurant by **SCALAMANDRÉ** in the 1940s. Now you won't have to order a plate of linguine to enjoy it. The Zebra design is being reissued as part of Scalamandré's Cabinet de Curiosités collection, and will be available in a variety of colorways, including Masai Red, Zanzibar Gold, and Serengeti Green.

The reissue was prompted when the original wooden printing screens for the motif were discovered while the company was moving out of its old Long Island City factory. "The pattern has always been one of our favorites," says Scalamandré copresident Bob Bitter. "We thought maybe it was time to revive it." The Scalamandré family had been friendly with Gino Circiello, the original owner of the restaurant. Circiello is said to have been a fan of big game hunting, which doubtless inspired the motif. Yet Bitter points out that Scalamandré softened the blood sport aspect "so it looks like the zebras are dancing, not running from the arrows." All the same, the wallpaper hits the bull's-eye. —GERALDINE DE PUY



Editor's Choice

The **HOOK & GO**, a new favorite of our food editor, **LORA ZARUBIN**, has radically simplified farmers' market shopping in California. Outfitted with a pair of wheels and a rack with hooks, the Hook & Go carries plastic bags without squashing your produce. Invented by a Canadian whose last name was Hook, the cart has achieved cult status in San Francisco and Beverly Hills. "People stop you in the street if you're wheeling one," says Bobby Winston, who sells the Hook & Go at his store, Bay Crossings, in San Francisco's Ferry Building, for $50. Bay Crossings: 415-362-0717. hookandgo.com. hammacherschlemmer.com.

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Fabric Obsession | Isaac Mizrahi

THE DESIGNER LENDS HIS CREATIVE SPIRIT AND EFFERVESCENT PERSONALITY TO A NEW TEXTILE COLLECTION BY SABINE ROTHMAN



It takes élan to walk the line between fashion and interior decoration. Isaac Mizrahi has plenty to spare. This spring, in addition to designing clothing collections for Target and costumes for New York's Metropolitan Opera and hosting a TV show, Mizrahi will unveil his first line of high-end home furnishing fabrics. The textiles, produced with the firm S. Harris, display breadth and sophistication—and pack a punch. As Mizrahi says: "Decide which world you're going to rock, and then rock it." He has a yen for interiors with an opulent bohemian vibe. His hot pink Color Field print gives a Louis XV armchair the energy of '50s abstract art. Here, it's teamed with ruby red cut velvet, distressed damask, and a rich floral tapestry.

All **FABRICS** are from the Isaac Mizrahi Collection, exclusively through S. Harris showrooms. Custom **UPHOLSTERY** throughout by Chelsea Workroom Ltd., NYC. 212-243-0023. **CHAIRS** from Greenbaum Interiors. In NJ, 973-279-3000. Color Field linen in hot pink on a custom armchair, $3,450. Welcomeflower cut velvet in Cerise, draped on the Lorraine chair, $3,895. Antique finish Venetian dining chairs, $4,950 each. **CURTAINS** in Happy Fields in Garden. Wall: Rumplemeyer in Silver Lining. **FLOOR CUSHIONS** in Rumplemeyer in Pink Lady and Lavender Fog.

PHOTOGRAPHED BY JONNY VALIANT ■ STYLED BY JOCELYNE BEAUDOIN

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Drexel Heritage creates a place where board games and books can comfortably share space with the Bordeaux and treasured bibelots. The solution? A customized wall unit that solves the realities of everyday living, beautifully. Here's how to make your design dreams a stunning reality:

Personal Space—for you, by you, from Drexel Heritage

Personal Space is a new collection from Drexel Heritage that gives you more flexibility to create furniture to fit your world and your dreams. You can choose from a wide range of fabrics, arm styles, skirt and cushion configurations; help specify shape and size; spec hardware; add options to extend closet space, accommodate the latest entertainment needs and chill your favorite white wines. And it can all be delivered in less time than it takes many competitors to ship a standard piece.



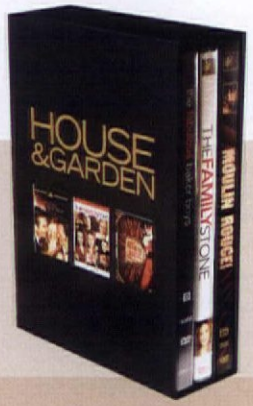
Organized Play

By combining closed-door storage areas with transparent display cases you can create a cohesive visual wall statement. Instead of stacking and placing units together, create one custom unit that suits your taste—and your needs. When creating the piece, think about the balance you'd like between things you want to display and what you want to access, yet hide.



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Fabric Obsession | Isaac Mizrahi

TOO MUCH IS NEVER ENOUGH IN A MIZRAHI-CONCEIVED INTERIOR, WHERE THE BIGGER THE PATTERN AND THE BRIGHTER THE COLORS THE BETTER

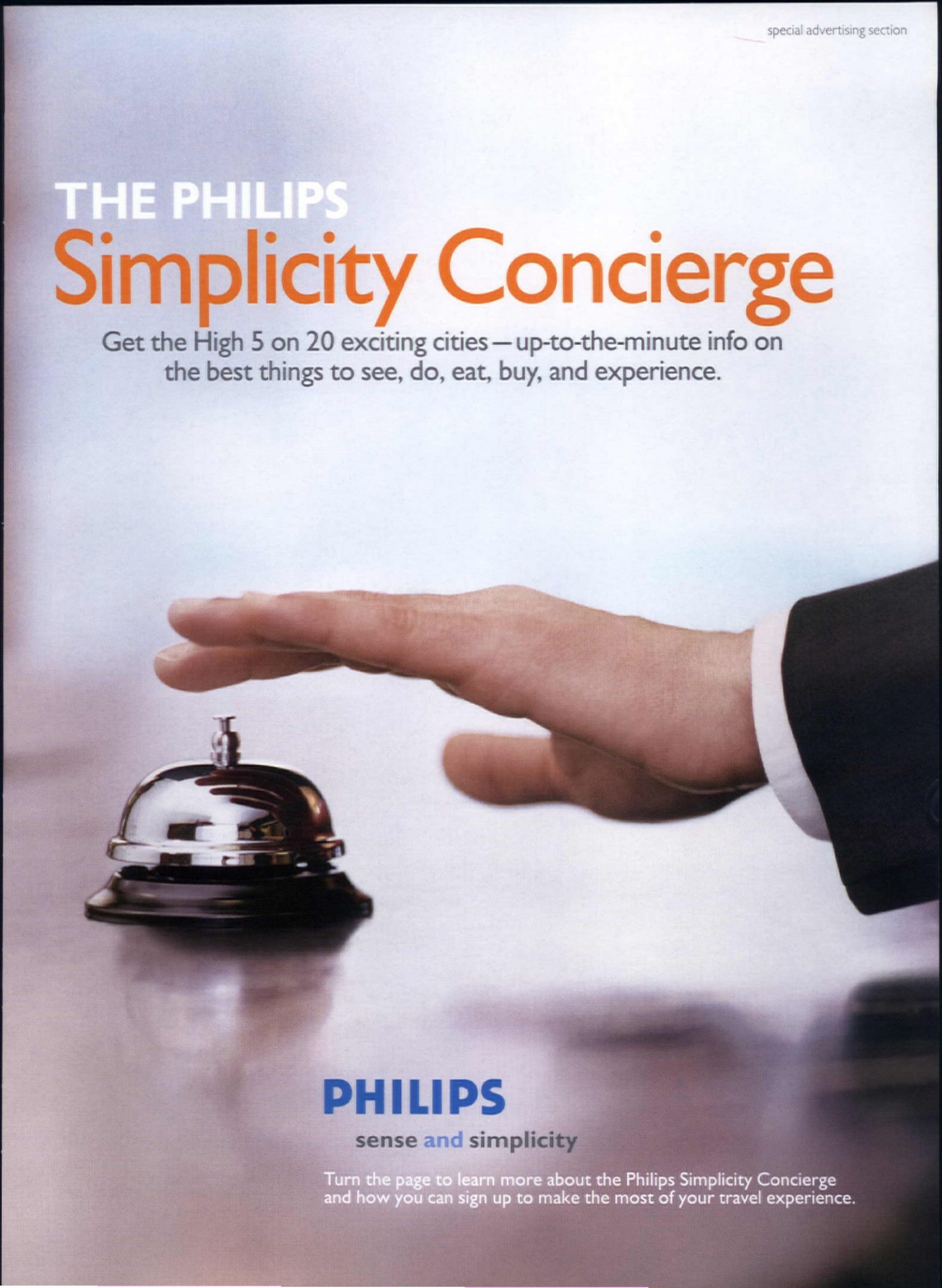


Mizrahi's take on chintz would have legendary society decorator Sister Parish rolling (with laughter, we think) in her grave. The enormous blooms, which also appeared hand-painted on ball gowns in his fall line, display colors so delicious and exuberant that you can't help but fall in love. "When I dress someone, I think about how that person can express her sense of humor," says Mizrahi. "Similarly, I want people to be amused by these fabrics." Lucite furniture has the glamour and whimsy to complement a strong floral without detracting from it. We chose a rainbow of silks in candy colors to cover curvaceous chairs modeled after a set designed for Helena Rubinstein, no stranger to beauty—or daring decoration—herself.

Reproduction Helena Rubinstein **CHAIRS** in Lucite, $3,200 each, from the Paris Apartment. theparisapartment.com. Seats covered with Extra Silk in Peridot, Hot Pink, Zinnia, and Island. **DRAPES** are Mega chintz in Citrus linen. Infinity Collection **RUG**, $799, ABC Carpet & Home. 212-473-3000. Vine-design Perspex **OUTDOOR WALLPAPER** by Susan Bradley. susanbradley.co.uk. Acrylic X-base **TABLE** with glass top, $1,850 as shown, by Plexi-Craft. plexi-craft.com. Acquatinta **PENDANT LIGHT**, $600, from Ameico. 888-350-8765.

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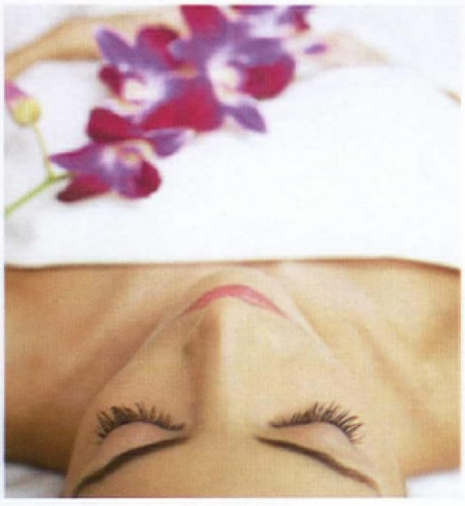
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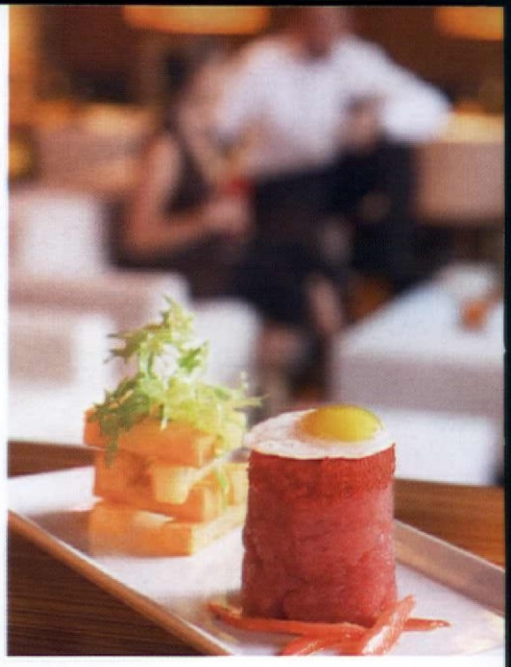
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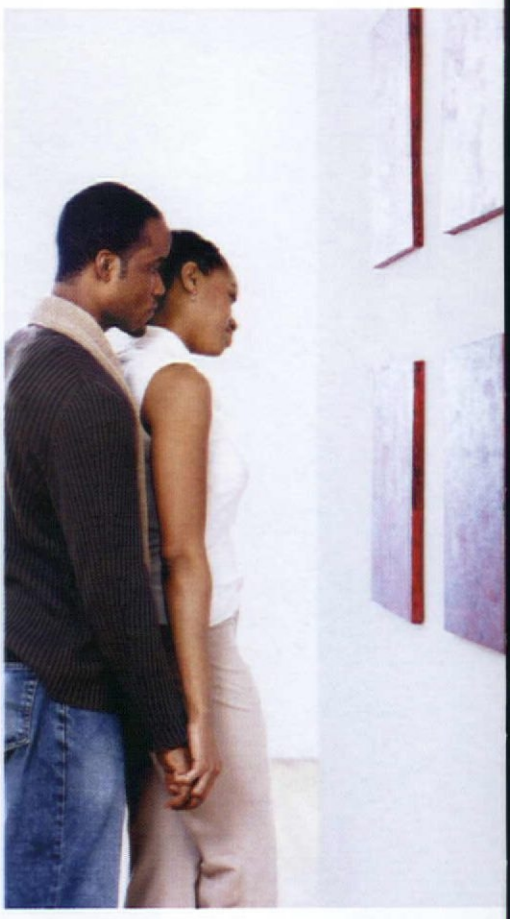
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WHETHER USED AS SUBTLE ACCENTS OR IN BOLD, GLOWING MOTIFS, METALLIC THREADS CREATE A LOOK OF COOL SPLENDOR

Many Mizrahi fabrics reflect the fashion world's fascination with glimmering metallics. While these could lead one to scary images of nightclubs and magic shows, Mizrahi's metallics are skillfully designed with subtle textural and tonal variations that give interiors a timeless yet modern appeal. We covered a low-slung Knoll sofa in a nubbly bouclé with gold threads intertwined in a cool oatmeal ground. A wire Warren Platner lounge chair in opalescent cloth takes on feminine chic when paired with a metallic throw woven with Lurex. Sheer curtains printed with polka dots shimmer like coins in soft light. "I don't design as much as fantasize," Mizrahi says. "I think about what's needed, and somehow it materializes." Dream on.

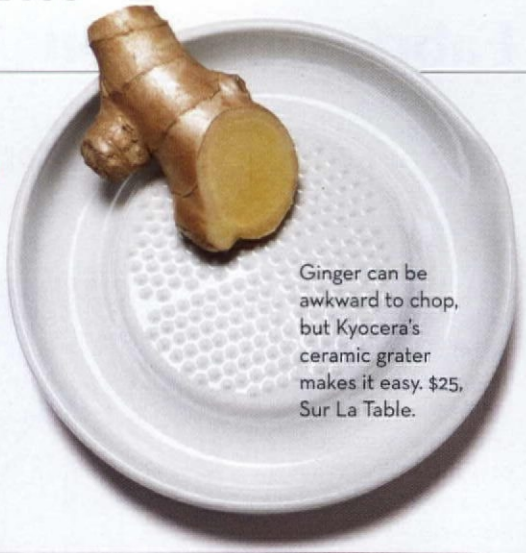


Pepper bouclé in Starlight covers a Knoll SM1 **SOFA**, $3,521. knollspace.com. **PILLOW** made of Sporty in Platinum. Ottoman Sparkle in Alabaster covers the Platner **LOUNGE CHAIR** from Knoll, $3,477. A **THROW** of Metal Vein in Shimmer is draped over chair. **CURTAIN** at rear: Coin Dot in Antique. Custom cast-aluminum **KLISMOS CHAIR**, $2,950, Dana John. 323-965-0400. **CHAIR CUSHION** in Dazzle in Sterling. Vintage Camer **CHANDELIER**, $4,750, Fresh Kills, NYC. freshkillsforthepeople.com. Floor made of London Gray limestone **TILES**, $30 per square foot, Artistic Tile. 800-260-8646.

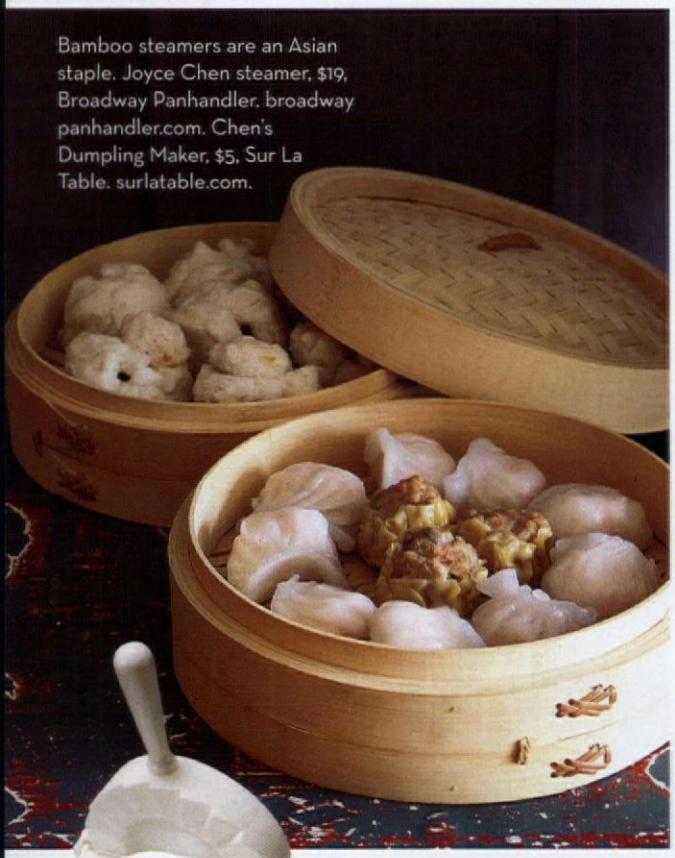
In the Kitchen

Cook What You Love

WHY NOT DESIGN YOUR KITCHEN AROUND YOUR CULINARY PASSION? WE SOURCED GEAR FOR THE ITALOPHILE, THE SEAFOOD FANATIC, AND EVEN THE TAKEOUT ADDICT. WE START WITH TOOLS FOR **The Asian Chef**



Ginger can be awkward to chop, but Kyocera's ceramic grater makes it easy. $25, Sur La Table.



Bamboo steamers are an Asian staple. Joyce Chen steamer, $19, Broadway Panhandler. broadwaypanhandler.com. Chen's Dumpling Maker, $5, Sur La Table. surlatable.com.

V This magnetic wall rack organizes a wide array of Asian spices in airtight capsules. $175, Le Sanctuaire. 310-581-8999.

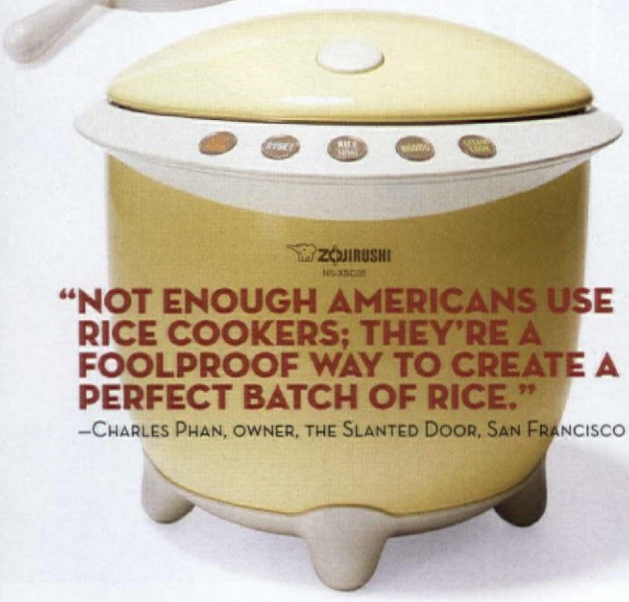




< "In an Asian kitchen, the most important thing is a good vent system," says chef Charles Phan. Miele adjustable ventilation hood. 800-843-7231.



V Zojirushi's Rizo Micom rice cooker and warmer also comes in stainless steel. $215. zojirushi.com.



"NOT ENOUGH AMERICANS USE RICE COOKERS; THEY'RE A FOOLPROOF WAY TO CREATE A PERFECT BATCH OF RICE."

—CHARLES PHAN, OWNER, THE SLANTED DOOR, SAN FRANCISCO



"Asian cooks need many knives," says Ken Oringer of the sashimi bar at Boston's Clio restaurant. "One for sushi, a chopper, and a cleaver." Shun Chinese cleaver, $215. cooking.com. Round bamboo cutting board, $70. chefdepot.com.

^ "Induction woks are great for stir-frying and steaming, and will boil water in a minute," says chef Ken Oringer. Gaggenau induction wok VI 411, $3,799. 877-442-4436.

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In the Kitchen | The Seafood Fanatic





<"Presentation is key when serving fish," says chef Costas Spiliadis. Pott's oyster bowl service, $218. 888-666-0004.

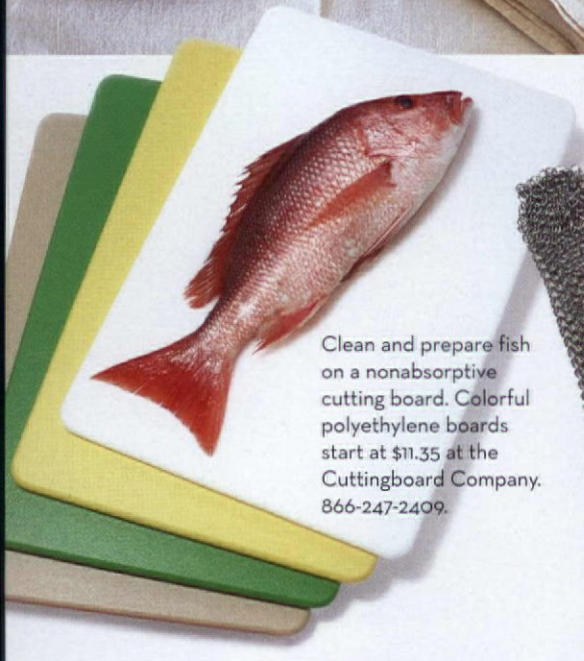
>Top chefs insist that fish be cooked simply with pepper, olive oil, lemon, and *fleur de sel*. Chlamys silver shell micro bowl, $85, Buccellati, NYC. 212-308-2900.



Poach or steam with Alessi's La Cintura fish poacher, $965, at Moss, NYC. 866-888-6677.

"I'VE SEEN TOO MANY FRIENDS BLOODY THEIR HANDS TRYING TO OPEN AN OYSTER. USE A METAL BUTCHER'S GLOVE—NEVER TOWELS—AND A PROPER OYSTER KNIFE."

—COSTAS SPILIADIS, EXECUTIVE CHEF, MILO'S RESTAURANT, MONTREAL



Clean and prepare fish on a nonabsorptive cutting board. Colorful polyethylene boards start at $11.35 at the Cuttingboard Company. 866-247-2409.



^Shuck like a pro with this stainless-steel mesh oyster glove, $260, and Marisco oyster shucker by Pott, $189, at UnicaHome. 888-898-6422.



^Whole fish must be kept fresh on loads of ice. Electrolux's Icon under-counter ice maker creates crystal-clear ice cubes. $1,749. electroluxusa.com.



>"To clean fish, you need a scaler, a small sharp knife, and a pair of tweezers to pluck bones out of fish like salmon," says chef Costas Spiliadis. Fish scaler, $10, Broadway Panhandler. 866-266-5927.



>Rub Orka by Mastrad's Deos "steel soap" and a chemical reaction cleans odors from skin. $10. 866-543-5443.





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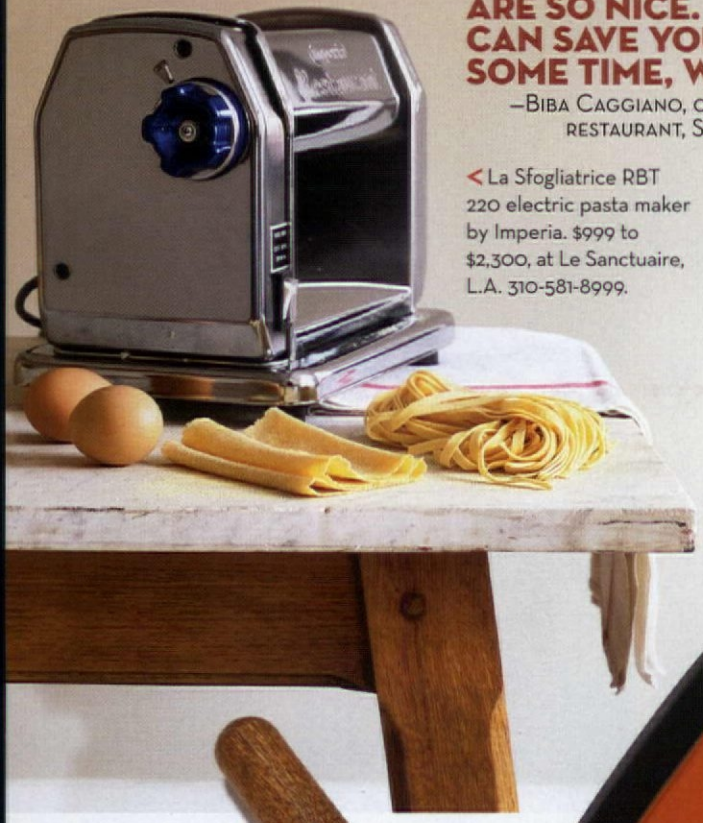
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In the Kitchen | The Italophile

"ELECTRIC PASTA MAKERS ARE SO NICE. WHEN YOU CAN SAVE YOURSELF SOME TIME, WHY NOT?"
—BIBA CAGGIANO, CHEF-OWNER, BIBA RESTAURANT, SACRAMENTO, CA



< La Sfogliatrice RBT 220 electric pasta maker by Imperia. $999 to $2,300, at Le Sanctuaire, L.A. 310-581-8999.



> Norpro ravioli maker with press, $20, at kitchenemporium.com. Fiesta Products' nonstick silicone rolling pin, $30, at kitchenkapers.com.



^ Chefs like Mario Batali grind spices by hand. Gourmet mortar and pestle, about $113, David Mellor Design, London. 011-44-1-433-650-220.



> "We use a tool called the Grandma to create chunky tomato sauces." —ANDREW CARMELLINI, EXECUTIVE CHEF, A VOCE, NYC. Lamson & Goodnow's Grandma Polly's mini masher, Sur La Table. surlatable.com.



V Elkay's Arezzo flex spout makes it easy to fill tall pots. $652, at elkayusa.com.



^ To make a crispy Italian panini, Batali swears by his Grill & Press for Copco. $80, at cooking.com.



^ Induction cooktops boil pasta water in a flash. Viking portable induction range, from $500. vikingrange.com. Alessi's La Cinture di Orione, $213, NYC. alessi.com.



< Copper pots heat evenly and are lovely enough for the table. Stock pot, $200, Gordon Ramsay by Royal Doulton. 800-682-4462.

We must be out to lunch. And dinner. And perhaps out to breakfast, too. You see, with our new Atrium Outdoor Dining Collection, suddenly dining out is very in. Atrium's matte-finish Italian porcelain tiles are boldly set into a handcrafted grid of lightweight, rustproof aluminum. The 80" table is elegantly shaded beneath a generous umbrella of weather-resistant ivory and black jacquard. Do you need to get out more? The Atrium Collection. Table, $749. Umbrella, $499. Chair, $299. To find the store nearest you, call 800 996 9960 or visit **crateandbarrel.com.**



In the Kitchen | The Home Baker





< Mauviel copper sugar boiler. $68, Bridge Kitchenware, NYC. 212-688-4220.

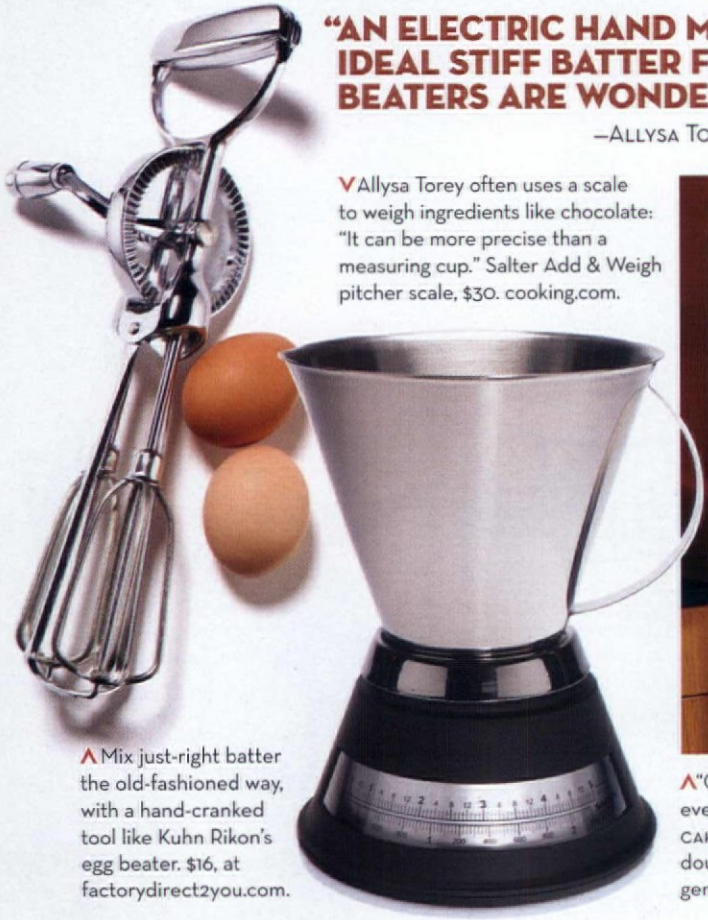
< Make cupcakes even more fun: serve them in a Sprinkles tray. Also available in white, green, and pink. $35, Sprinkles Cupcakes, L.A. 888-220-2210.



∧ Stand-up mixers can be too powerful. Hand mixers like this Dualit model give bakers more control. $79. dualitusa.com.

"AN ELECTRIC HAND MIXER CREATES THE IDEAL STIFF BATTER FOR CHEESECAKE; EGG BEATERS ARE WONDERFUL FOR CUSTARDS."

—Allysa Torey, founder, Magnolia Bakery, NYC



∨ Allysa Torey often uses a scale to weigh ingredients like chocolate: "It can be more precise than a measuring cup." Salter Add & Weigh pitcher scale, $30. cooking.com.

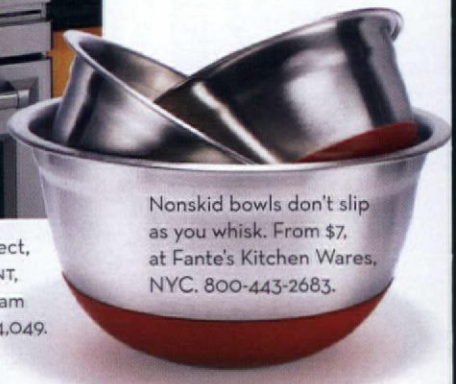
∧ Mix just-right batter the old-fashioned way, with a hand-cranked tool like Kuhn Rikon's egg beater. $16, at factorydirect2you.com.



∧ Time both the cookies and the cake in the oven with a Good Grips double timer. In silver, $25, Oxo. oxo.com.



∧ "Convection ovens create the perfect, even heat for baking."—Rachel Mount, cake designer, London. GE Monogram double wall convection oven, from $4,049. gemonogram.com.

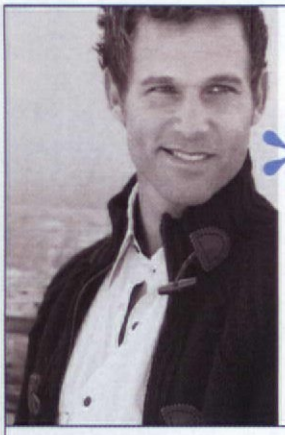


Nonskid bowls don't slip as you whisk. From $7, at Fante's Kitchen Wares, NYC. 800-443-2683.


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"Traditional white monogrammed guest towels are a must for the powder room."



"The Medallion garden seat I like to use everywhere...from the end of a living-room sofa as a drinks table to a seat in a shower for color. I also mix it with other solid-color garden seats in a grouping instead of a coffee table."



"Porcelain shells look good grouped together. I like to use them as paperweights at my beach house, as the doors are always open!"

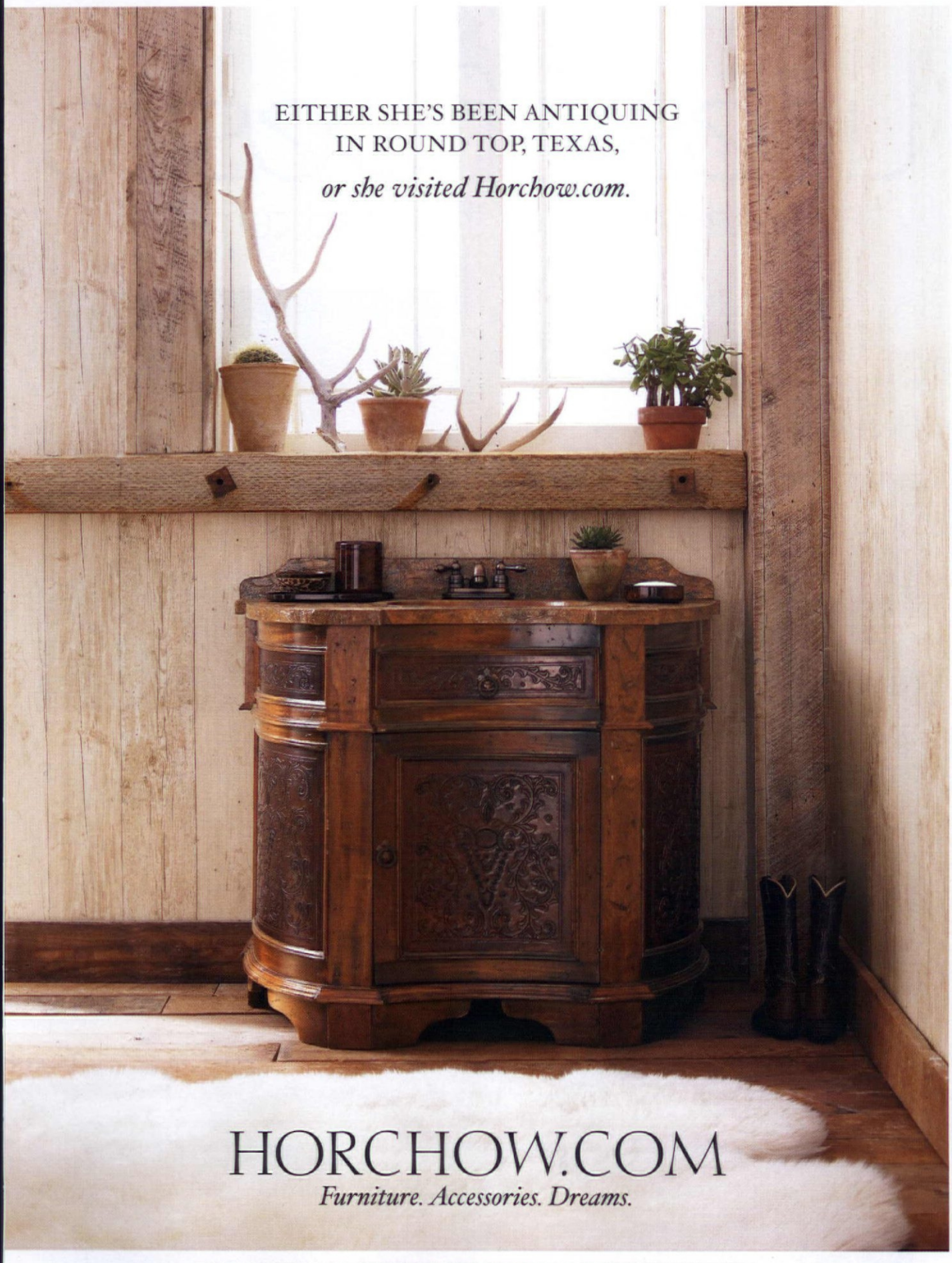
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Create a unified — and useful — space by considering style and your lifestyle. Do you desire a cool place for refreshments in the den or a mini-fridge in your home office? In the kitchen do you need full-size, mid-size or compact? Haier offers a wide variety of products with the perfect blend of form and function — clean, sleek and modern on the oustide, and innovative, energy-efficient, and super-quiet on the inside.

Haier knows that sometimes you need to keep a 24-inch sheetcake cool and other times you need to keep a 24 lb. turkey frozen — and with the Convertible Bottom Drawer, you can. The bottom drawer on the unit can be changed from a refrigerator to a freezer and back again, adjusting easily to your refrigeration needs.

Cool modern simplicity

The refrigerator is the centerpiece of your kitchen so when designing your kitchen space, start there. If you dream of drinking your morning coffee in a stylishly sleek kitchen, look no further. Haier refrigerators offer a range of exterior finishes, plus interior innovations such as blue-tinted compartment doors to keep food fresh and protected.

Details such as chamfered edges, hidden hinges and top mount controls provide a sleek, uniform appearance. Plus, the controls are on top of the fridge on the inside of the door, so they don't take up any space or disrupt the smooth appearance of the unit. How cool is that?

Haier® Combining quality, innovation and style for the comfort and convenience of your home. For more ideas and inspiration, visit **www.haieramerica.com.**



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Convertible Bottom Drawer:



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UP TO 17.86 CU. FT. REFRIGERATOR

More Space, More Control

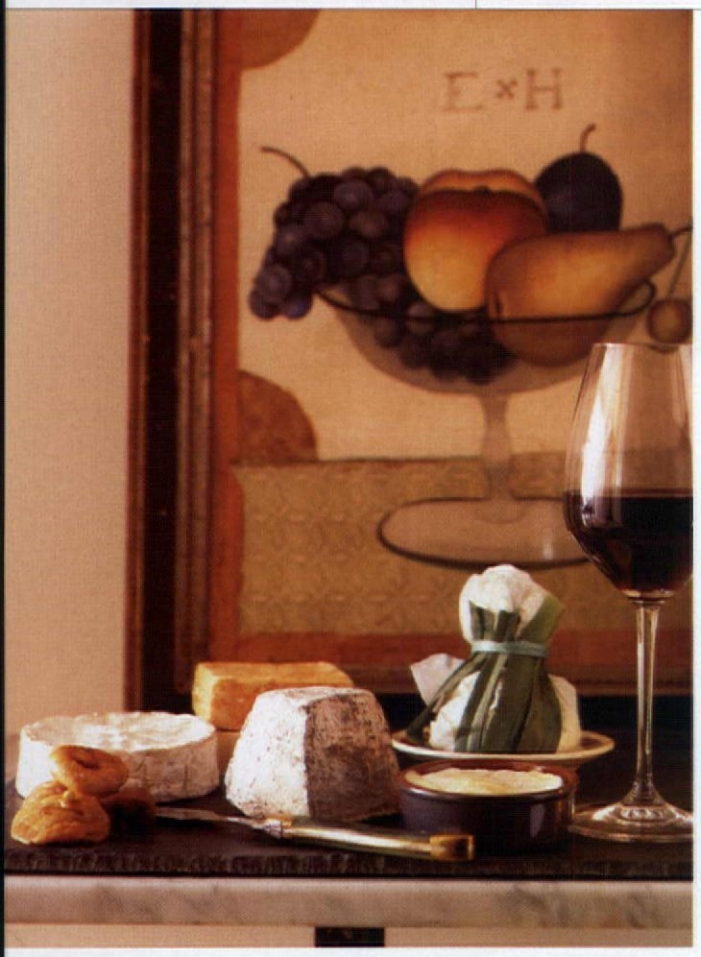
The Haier Convertible Bottom Drawer Refrigerator has a bottom drawer that can be used as a freezer or a refrigerator. Adjust the temperature to your current needs: more space for produce, bottled drinks, and leftovers, or more space for frozen foods, ice cream, and ice. The refrigerator is the centerpiece of the kitchen. Why not get one that you can adjust to work for you? Take control – buy a Haier Convertible Bottom Drawer Refrigerator. Visit haieramerica.com.

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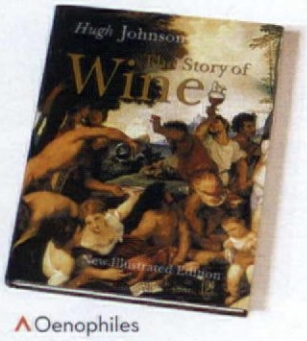
In the Kitchen | The Wine and Cheese Connoisseur













< "In hot weather, serve cheese on a stone tray to help keep it cool." —Colette Hatch, Fromagier, San Francisco. Slate board, $20, Murray's Cheese, NYC. murrayscheese.com.

> A screened cabinet lets cheese ripen while keeping pests away. $60, Williams-Sonoma. williams-sonoma.com.

< Using interesting glassware is part of the fun of serving wine. Riedel Cornetto single decanter, $160; magnum, $195. riedel.com.

"THERE'S A TREND TO MAKE WINE MORE ACCESSIBLE AND CASUAL—A LOAFERS-WITH-NO-SOCKS STYLE—BUT YOU STILL NEED TO PRACTICE THE PROPER RITUALS FOR STORING IT, SERVING IT, AND DRINKING IT."

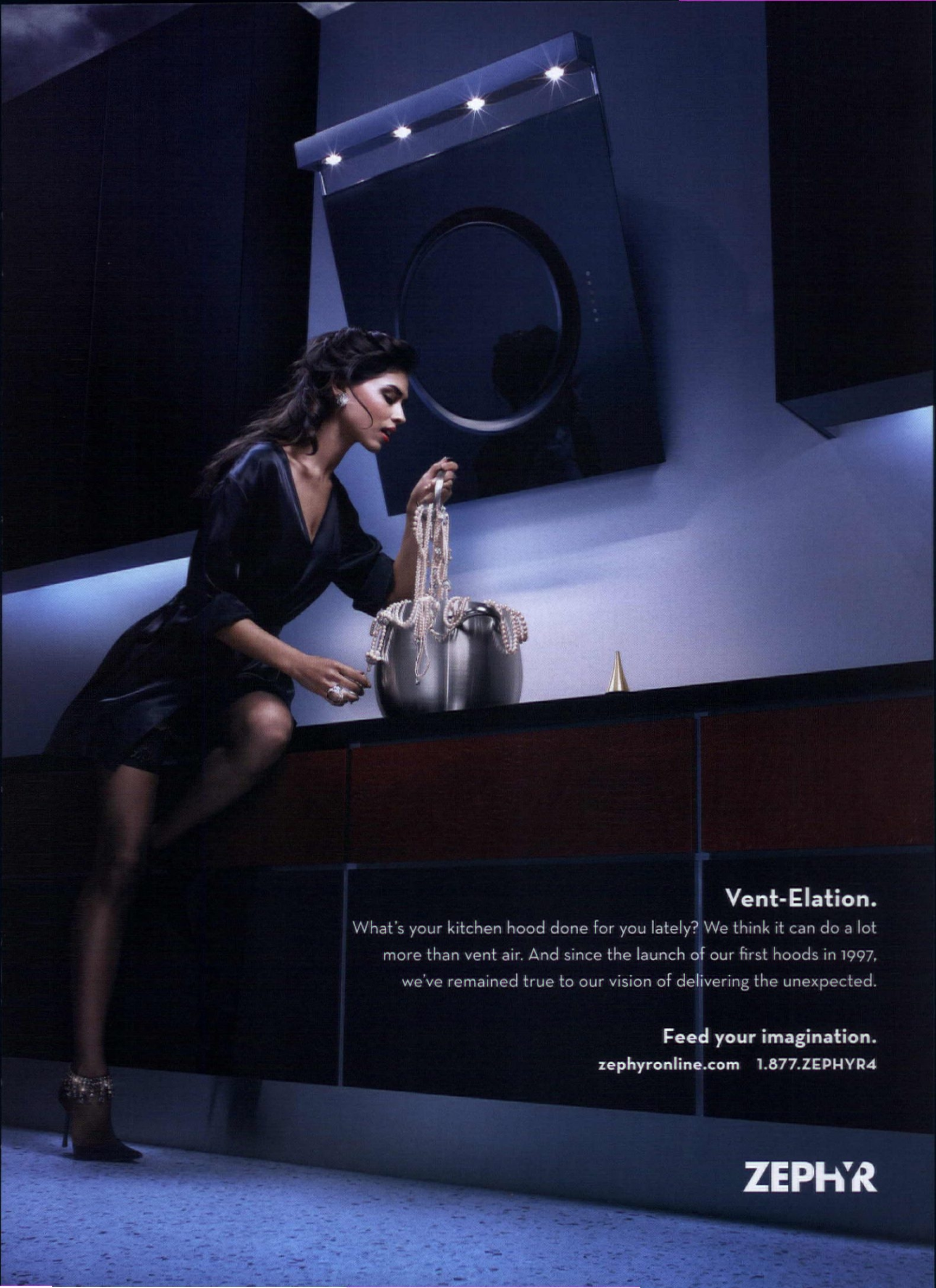
—Michael Green, wine consultant, NYC

> Lined in cherry wood, Sub-Zero's vibration-free 427 wine fridge has temperature zones for reds and whites. $5,200. subzero.com.

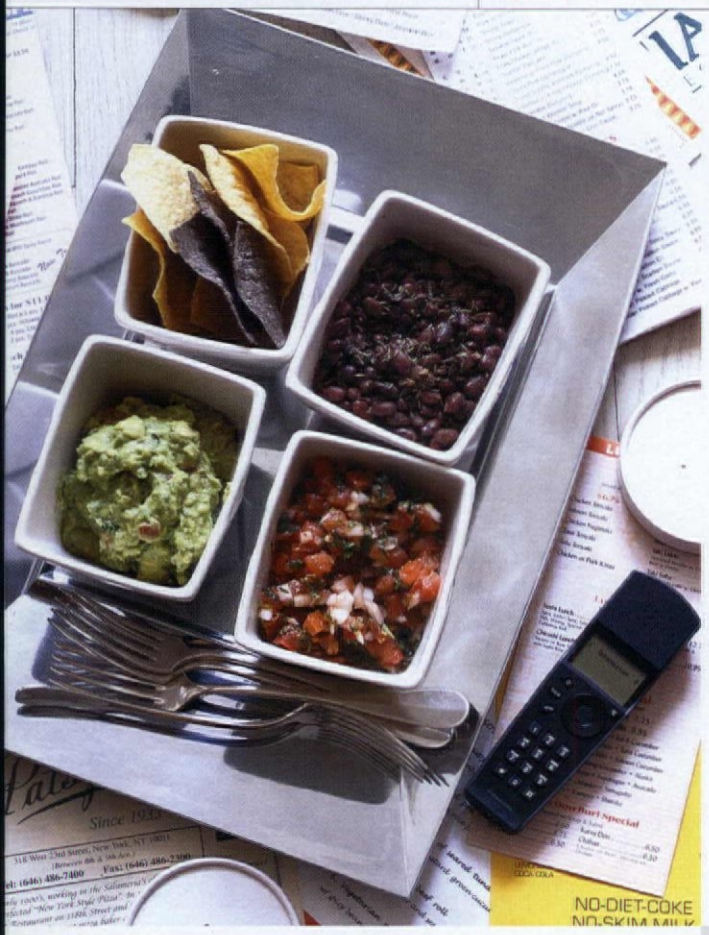
∧ Vintage corkscrews lend grace to wine service. Try replicas like Voila, left, $60, and Lionette, $41, by Gattorna. Ferry Plaza Wine Merchant, San Francisco. 866-991-9400.

∧ Oenophiles praise *The Story of Wine* by Hugh Johnson as a wonderful primer. $40, amazon.com.

∨ Olive wood cheese boards are a European tradition. Wire slicers are perfect for hard or soft cheeses. Olive wood board, $60, Artisanal Premium Cheese, NYC. artisanalcheese.com. Les Mayoux wire cutter, $12, Murray's Cheese.

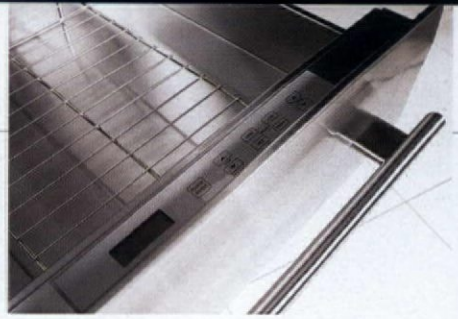

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In the Kitchen | The Takeout Addict



> Keep seconds ready in a warming drawer. WWD 30, $1,150, wolfappliance.com.

< Dress up takeout with platters and use good silver. Takeout tray and containers, $143, Lenox. lenox.com.

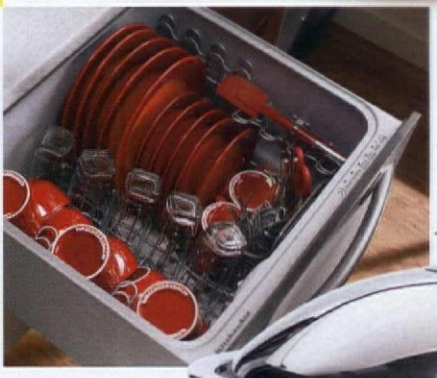




^ New York is a delivery Eden. Celebrate with a Josef Frank Manhattan tray, $185, at Just Scandinavian, NYC. 212-334-2556.



^ The microwave is takeout's best friend. Cobalt blue microwave, from about $775, Viking. 888-845-4641.



< Wash more plates than pots? Drawer dishwashers save space. KitchenAid single drawer dishwasher, $829 to $1,549. kitchenaid.com.

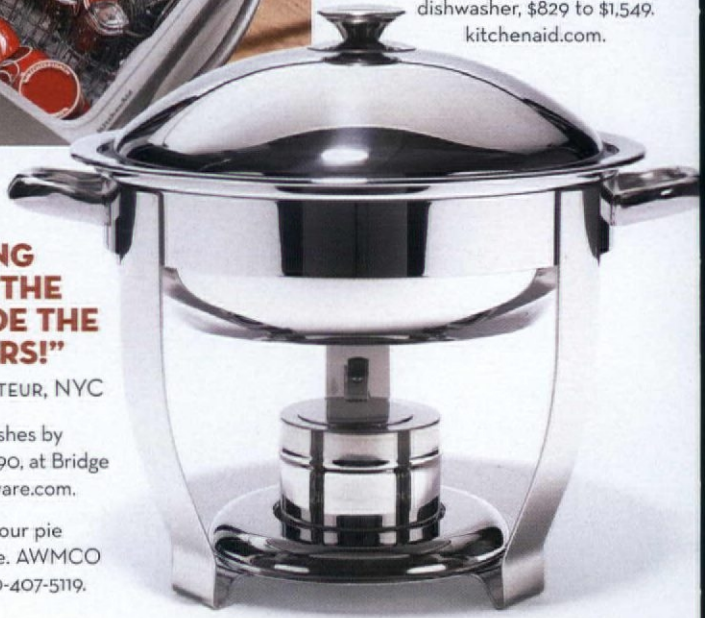


"SERVE A TAKEOUT BUFFET ON WARMING PLATTERS TO KEEP THE FOOD HOT. AND HIDE THE PLASTIC CONTAINERS!"

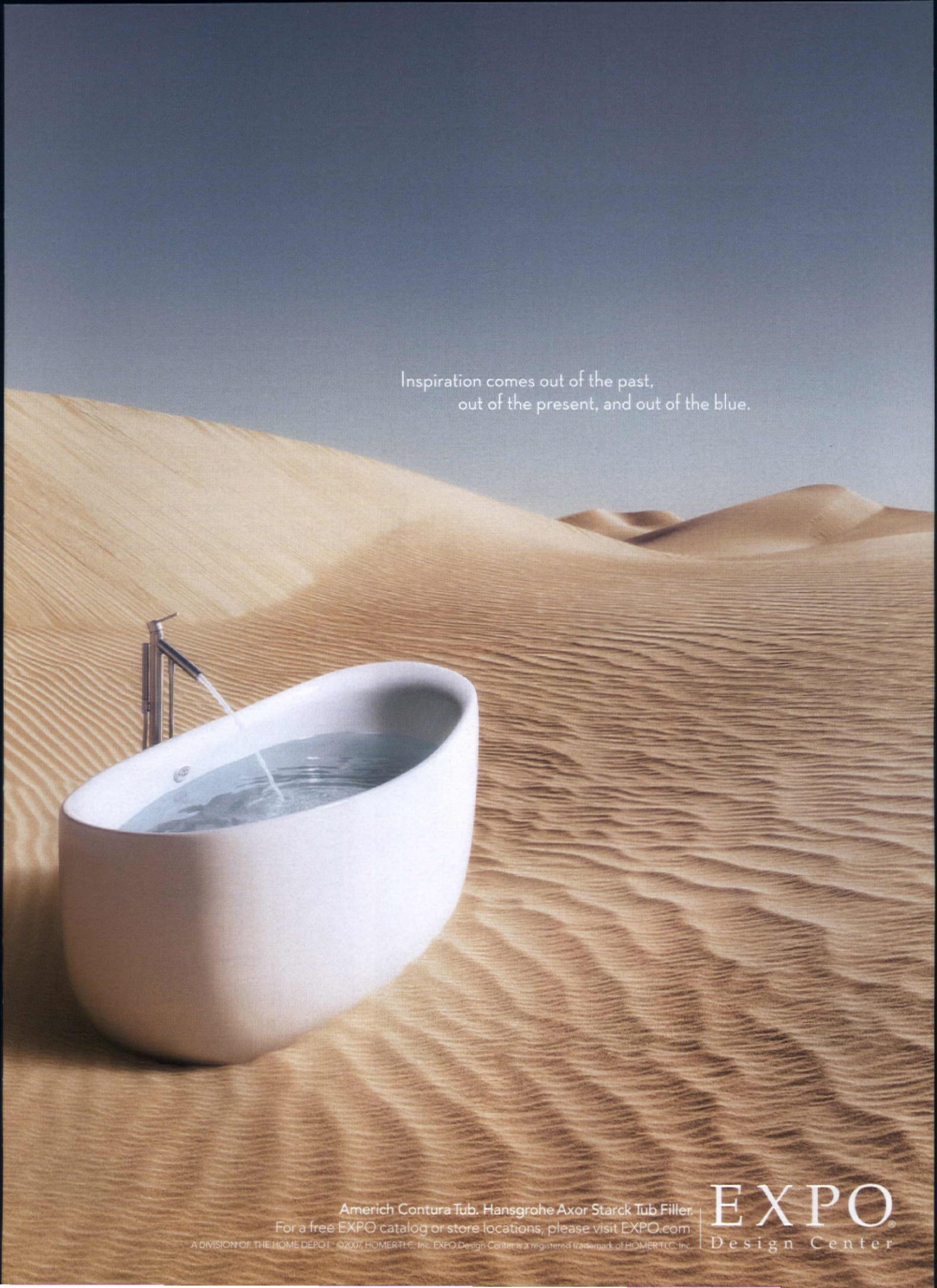
–Donatella Arpaia, restaurateur, NYC

> Serve delivery food in chafing dishes by Vollrath and claim it as your own. $90, at Bridge Kitchenware, NYC. bridgekitchenware.com.

< Ask the pizzeria to undercook your pie slightly, then finish the job at home. AWMCO pizza stone, $45, Forno Bravo. 800-407-5119.



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Design Mind | Giorgio Armani

THE DESIGN ICON INTRODUCES BRIDGE INTO HIS HOME LINE: A COMPLETE KITCHEN AS TAILORED AND ELEGANT AS ONE OF HIS SUITS

BY GERALDINE DE PUY



Legendary fashion designer and Renaissance man Giorgio Armani adds to his repertoire, this time venturing into the realm of kitchen design. The Bridge kitchen model was created following the success of Armani/Casa's Guapo bathroom, launched last year. Armani took time between fashion shows to talk about what's cooking.

This is the first kitchen in the Armani/Casa collection. What inspired this project?

A desire to complete the Armani/Casa collection with a functional and comprehensive kitchen—to my way of thinking, the very heart of the home. I wanted to do this in my own way, by creating a comfortable and refined setting in the exemplary Armani style, so that it would interact harmoniously with the other areas of the house already available in the Armani/Casa range—dining, living, and relaxing—with no stylistic disruption. All in all, Bridge has an unusual look because it combines a warm and natural color palette with functional but extremely sophisticated materials. It isn't the austere, super-techno type of kitchen you see so frequently on the market these days.

Why did you choose a bronze surface?

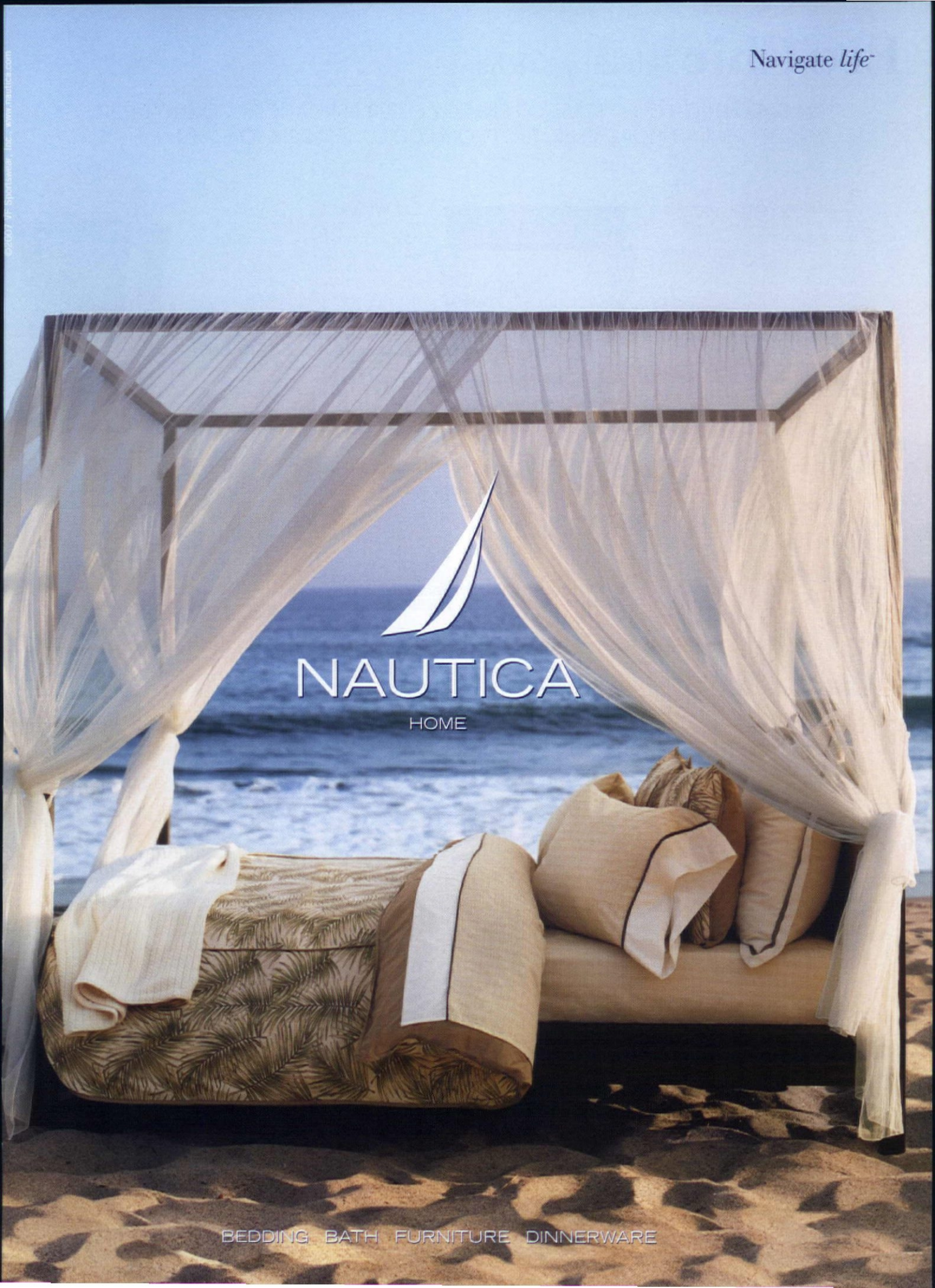
I wanted an opulent surface slightly reminiscent of textiles but functional and hard-wearing. We came up with this special surface—manufactured exclusively for Armani/Casa—that combines practicality with elegance. *(Cont. on page 184)*



^ Sleek lines and textured surfaces define the contours of Armani/Casa's Bridge model kitchen. Teapot in enameled porcelain from Armani/Casa's Seia line. Steel ladle from the company's Arpa line.

> A perfectionist, Armani himself picked all the appliances for his Bridge kitchen, including the wine storage by Sub-Zero, on left. The cupboard holds Armani/Casa porcelain pieces from the Seia, Nizza, and Tatiana lines. See Shopping, last pages.

PHOTOGRAPHED BY RUY TEIXEIRA ■ STYLED BY LUCA ROSSIRE


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EAT WELL A HEALTHY KITCHEN STARTS WITH HEALTHY COOKING. WHEN POSSIBLE, BUY LOCAL, SUSTAINABLY GROWN ORGANIC PRODUCE. MAXIMIZE FLAVOR AND HEALTH BENEFITS BY COOKING WITH APPLIANCES DESIGNED TO PRESERVE NUTRIENTS. DR. ANDREW WEIL—GURU OF "INTEGRATIVE MEDICINE," A MIX OF MAINSTREAM AND ALTERNATIVE THERAPIES—HAS A NEW LINE OF COOKWARE FOR SPRING SWITZERLAND, INCLUDING A RICE COOKER, BLENDER, AND JUICER. ANDREW WEIL M.D. FOR SPRING JUICER, $100. 800-955-1550. WATERFORD.COM. MACYS.COM.





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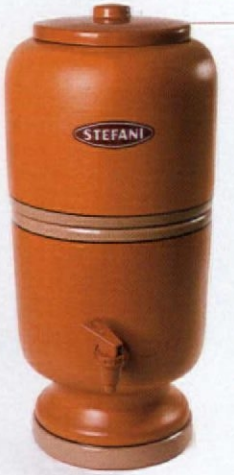
OPT FOR GREEN CABINETRY MAKE AN IMPACT BY CHOOSING CABINETRY MADE OF RECLAIMED OR GOVERNMENT-CERTIFIED SOLID WOODS, OR FROM SUSTAINABLE MATERIALS LIKE WHEAT BOARD OR PRESSED HAY, SAYS JOAQUIN. (CHECK TO MAKE SURE THAT ALL ADHESIVES AND FINISHES ARE ALSO GREEN.) FOR CUSTOM WORK, RESTORATION TIMBER SUPPLIES DOMESTIC SALVAGED WOOD, CUTTING EMISSIONS FROM OVERSEAS SHIPPING. WM OHS, PUREKITCHEN, EL:KITCHEN, HENRYBUILT, AND BERKELEY MILLS ARE A FEW OF THE COMPANIES THAT OFFER GREEN LINES IN STYLES RANGING FROM FRENCH COUNTRY TO ASIAN-INSPIRED. EL:KITCHEN STRAND BAMBOO CABINET, FROM $350 TO $700 PER LINEAR FOOT, THROUGH EL-FURNITURE.COM.

WASTE NOT, WANT NOT GIVE ONION SKINS AND COFFEE GROUNDS A SECOND LIFE: COMPOST KITCHEN WASTE FOR USE IN THE GARDEN RATHER THAN TOSSING IT IN THE TRASH OR GARBAGE DISPOSAL. YOU'LL DIVERT WASTE FROM LANDFILLS WHILE PRACTICING A SUSTAINABLE LAWN-CARE ALTERNATIVE. THIS SLEEK AND PORTABLE COMPOSTER FEATURES AN ODOR-KILLING CHARCOAL FILTER THAT LASTS UP TO SIX MONTHS, PLUS AERATION HOLES TO ACCELERATE THE COMPOSTING PROCESS. R.S.V.P. STAINLESS STEEL ONE-GALLON COMPOST PAIL, $45. 800-663-8810. COOKING.COM.



RECYCLE RECYCLING DOES MAKE A DIFFERENCE. VISIT THE ENVIRONMENTAL PROTECTION AGENCY'S WEB SITE FOR A PRIMER ON THE BENEFITS OF RECYCLING AND FOR TIPS ON CONTACTING YOUR COMMUNITY TO DETERMINE WHAT IT RECYCLES (EPA.GOV). IF YOU DON'T HAVE A HOME RECYCLING KIT, CHECK OUT ECOPOD'S CUTE PORTABLE VERSION (ECOPOD.ORG), WHICH FLATTENS AND COMPACTS RECYCLABLES FOR EASY CURBSIDE PICKUP.





FILTER YOUR WATER "WHOLE-HOUSE WATER FILTERS REMOVE CHLORINE, WHICH CAN BE ESPECIALLY DISAGREEABLE WHEN INHALED IN A STEAMY SHOWER, AND NOXIOUS PARTICLES SUCH AS RUST," SAYS JOAQUIN. AFFORDABLE UNDER-SINK AND COUNTERTOP MODELS ARE JUST AS EFFECTIVE FOR CLEANING UP DRINKING WATER. GAIAM CARRIES A FILTER MADE OF CHARCOAL AND COCONUT SHELLS, WHICH THE COMPANY CLAIMS CAN REMOVE UP TO 95 PERCENT OF CHLORINE, PESTICIDES, IRON, ALUMINUM, AND LEAD. CERAMIC WATER CROCK, $169. GAIAM.COM.

REUSE WHAT YOU HAVE RECYCLING ALSO APPLIES TO ARCHITECTURE. ONE ENVIRONMENTALLY FRIENDLY RENOVATING OPTION, SAYS JOAQUIN, IS TO SALVAGE EXISTING MATERIALS (EXCEPT THOSE THAT OFF-GAS FORMALDEHYDE, LIKE MELAMINE). REFINISH WOOD FLOORS RATHER THAN REPLACING THEM; GREAT ECO-STAINS INCLUDE SYDNEY HARBOUR'S WOOD WASH AND AFM SAFECOAT'S DUROSTAIN. SPRUCE UP CABINETRY WITH TOXIN-FREE PAINT AND VINTAGE KNOBS. LIZ'S ANTIQUE HARDWARE BLUE MILK GLASS KNOB, $56.25, AND AMETHYST GLASS KNOB, $45. 323-939-4403.

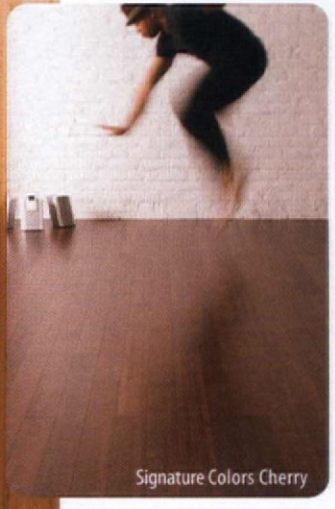




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Living Well | Sun Baked and Stewed

THEY HAVEN'T REACHED THE MAINSTREAM YET, BUT SOLAR COOKERS ARE ATTRACTING ATTENTION FOR PRODUCING INTENSELY FLAVORED FOOD WITHOUT MATCH OR PLUG BY SUE HALPERN AND BILL MCKIBBEN



The HotPot is a solar cooker produced in Mexico in cooperation with the Mexican Nature Conservation Fund and retails for $120 in the United States. she-inc.org/hotpot.php.

DON'T GET US WRONG—we have nothing against our 36-inch wall oven. It has browned countless loaves of whole wheat and roasted a decade's worth of Thanksgiving turkeys. It is so stalwart that most of the time we pay it no mind. It costs money to operate, sure, but how much, exactly, or how much power it draws, we couldn't say. And until we were handed a steaming hot cup of tea in Tibet by a man who lived about as far off the grid as it is humanly possible to get, it didn't occur to us that it might be possible to bake a baguette or fricassee a chicken without turning on our oven in the first place.

The cup of tea had been made from water heated by the sun with the help of what looked like an inverted umbrella of reflectors—what is known as a parabolic solar cooker. It was a simple design, less sophisticated even than the first solar cooker, designed by the Swiss naturalist Horace de Saussure in 1767. Almost three centuries after de Saussure, our homes are chock-full of expensive convection ovens, gas broilers, microwaves, and infrareds. What most of us don't have is a way of cooking minus match or socket.

But what if there is a storm and you are without power? What if there is a heat wave and you don't want to be within ten feet of your oven? (Yes, you can grill, but has anyone invented a way to grill your 7-year-old's birthday cake?) Or what if you're on a canoe trip and have a sudden hankering for Parker House rolls? All of these are possible if you cook with the sun.

Technology typically trickles down the economic ladder, starting with the people who can afford the next new thing, but in the case of solar cookers, a technology so basic that it sets the low bar for low-tech, it has been trickling up. In the past few years a number of nonprofit organizations and for-profit companies have been importing and refining, for the American market, solar cookers originally designed for the developing world—for villages without electricity, for refugee camps, for places where the forests have been decimated for fuel.

"Solar cooking is getting to be more mainstream," says Paul Munsen, president of Sun Ovens International, a company that last year sold about 4,000 solar cookers in the United

PHOTOGRAPHED BY JONATHAN KANTOR

Living Well | Sun Baked and Stewed

States, making it one of the bigger solar oven companies in the country. "We're selling to people who want to bake in the summer without raising the temperature in their kitchen, which they'll then have to cool down with air-conditioning. We're selling to the people who like the naturalness of this kind of cooking. We're selling to the people who are into the slow-food movement—solar cookers can take an hour or two longer than you're used to—and to the people who are trying to live a green lifestyle."

BECAUSE SOLAR COOKING TYPICALLY REQUIRES NO ADDITIONAL WATER, THE FLAVOR OF OUR STEWED CHICKEN WAS INTENSE AND FRESH

Munsen's Sun Oven is a sturdy, deceptively simple-looking insulated plastic box topped by an accordion of reflectors. When the reflectors are unfolded, they ring the box's glass door. We put our oven out on our deck in the middle of December, and within about an hour the thermometer inched up to 200 degrees. Not good enough to boil water, but we weren't boiling water, we were letting a chicken stew in its own juices, which it did, eventually. Because solar cooking typically requires no additional water, the flavor was intense and fresh.

"I love to cook, and when I first tried cooking in a solar oven, I found that the tastes coming out of it were extraordinary," says Bill Potts, a volunteer at the Solar Oven Society, a Minneapolis-based group that sells a solar box cooker in the United States called the Sport, which is similar in design to the Sun Oven. (U.S. sales are used to offset the cost of distributing the Sport to individuals in Haiti, Africa, and other parts of the third world. Munsen's company, though not a nonprofit, works closely with the Rotary Club and other nonprofits to get the ovens in the hands of people in the developing world, while another organization, Solar Household Energy, is dedicated to supplying the HotPot, a low-cost panel cooker it designed, to people in Latin America and West Africa.) Potts maintains an online file of recipes, such as Japanese chicken kebabs and corn on the cob, that he has adapted for the solar oven. "I make potato-leek soup in the solar cooker," he said. "It's got so much flavor it's like you're inside the leek."

Potts's adaptations have a lot to do with how to orient the cooker to the sun, which brings up the main problem with these devices: clouds. Clouds can put a damper on the whole solar enterprise. This is less of a problem in, say, Nevada, where Paul Munsen recently sold a Sun Oven to a doctor who puts his dinner out to cook when he leaves for work in the morning and finds it waiting when he returns after dark, than it is in Michigan or Vermont or New Jersey, except in summer.

"About twenty years ago I saw an ad at the back of one of my wife's magazines that said, 'Send in three dollars and we'll send you plans for building a solar oven,' " recalls David Chalker, who lives in intermittently sunny upstate New York. "My wife thought I was crazy, but when I put a steaming hot chicken, with carrots and potatoes, on the table, she changed her mind.

"The Achilles' heel," Chalker continued, was the sun. It couldn't be trusted, not in upstate New York. A few years ago, trolling the Internet, Chalker came across a company in India that was making a portable hybrid solar oven that looked like a Samsonite suitcase. Much like a hybrid car, which augments its battery with conventional gasoline, the hybrid solar oven has the capacity to supplement the sun's rays with a super-efficient electric heating element if the temperature dips below 300 degrees. For Chalker, finding a hybrid solar oven was a revelation that set him on what he calls his "path." He left his job as the supervisor at a pump manufacturer, traveled to India, helped the Indian inventor rejigger the cooker for American consumers, and is now the sole distributor of the Tulsi-Hybrid on this side of the Atlantic. A solar oven that can be plugged in may not satisfy the purists, and it probably won't solve world hunger, but Chalker believes that because it is essentially fail-proof, the Tulsi-Hybrid has a real chance to heat up the solar cooking market in the United States.

"This is a monumental step in solar cooking," he says with the zeal of a guy on a path. "The fact is, once you take the lid off a pot that has cooked in the sun, you start to look at the world differently." □

Solar Cookers

1 For sheer portability, we like parabolic cookers. They can be folded flat and taken on camping trips. We are partial to the Solar Household Energy Inc.'s HotPot for two reasons: buying it supports the work of SHE in less developed regions of the world, especially where forests have been ravaged for cooking fuel, and because it comes with its own cooking pot. she-inc.org.

2 For versatility, we are partial to box cookers like the Sun Oven and the Sport. Unlike the parabolic cookers, box ovens can be used to bake as well as stew and steam. sunoven.com. solarovens.org.

3 For a solar cooker that is not dependent on the vagaries of the sun, we are very impressed with the Tulsi-Hybrid. It allows some degree of solar cooking even in marginal conditions and is highly energy-efficient even when you are cooking in the dark. sunbdcorp.com.

Many of these ovens are available through the Reflections company. solarovens.net.

Elements of a Room | Tea and Teak

WARM WOOD HUES PLAY A NEUTRAL NOTE AGAINST GREEN TEA ACCENTS



How it works: David Serrano and Robert Willson used a fusion of figured zebrawood veneer and wasabi green to bring a sleek yet calming feel to their Los Angeles home. A few ways to get the look:

1 Tiles Ceramic and glass tiles, $20 to $35 each, Ann Sacks. 800-278-8453. annsacks.com.

2 Sconce City sconce in polished nickel, $1,000 as shown, at urbanarchaeology.com.

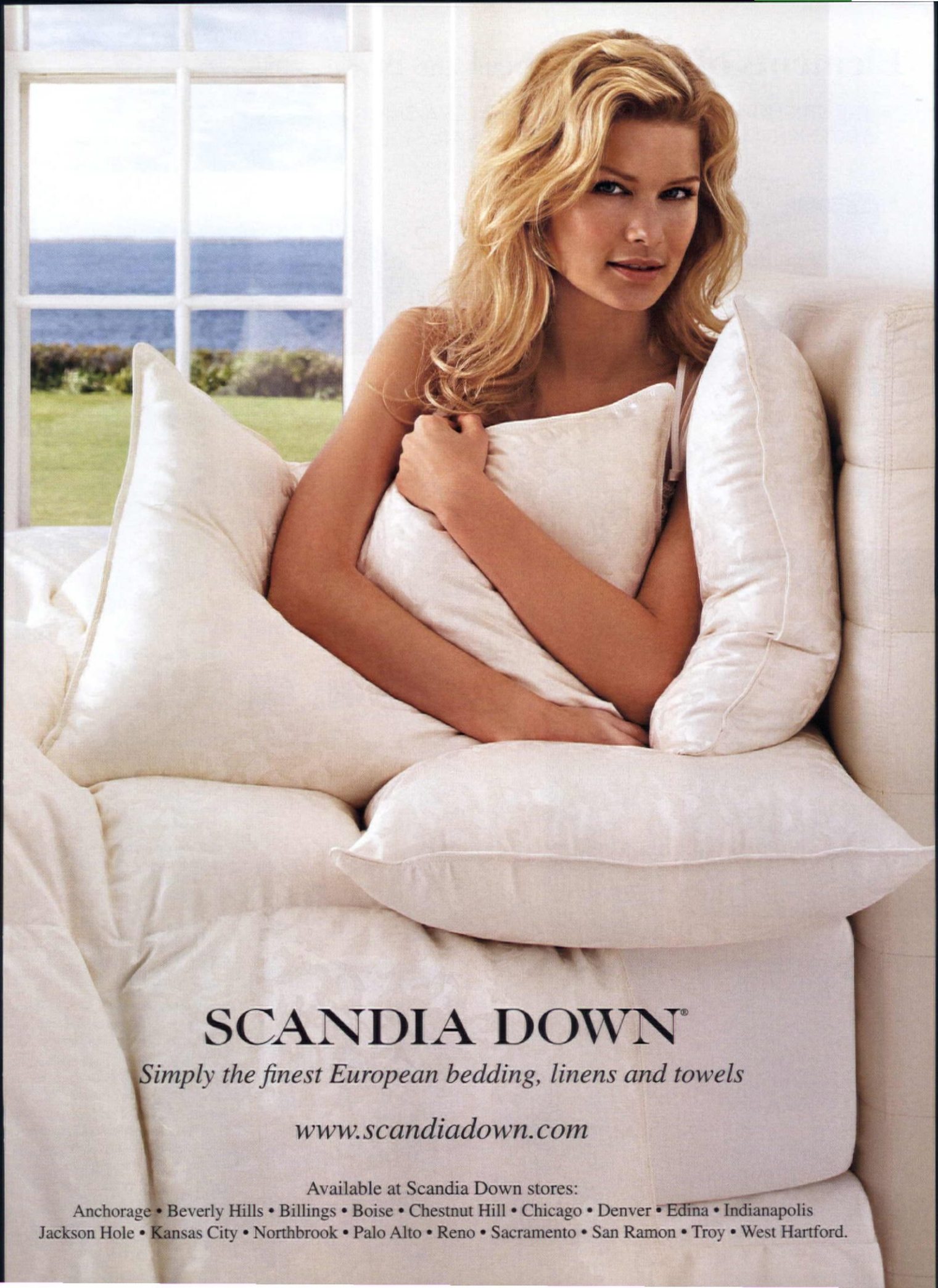
3 Stoneware Handcrafted matte-finish stoneware vases, from $25, Mitchell Gold + Bob Williams. mgandbw.com.

4 Tub Wooden bathtub, available in maple, oak, or iroko (shown), from $34,000, PSC Bath. 800-990-5539. pscbath.com.

5 Stool Prince AHA stool by Philippe Starck for Kartell, $87, Design Within Reach. dwr.com.

6 Sink Sonoma Cast Stone's P-Series Wave sink, in 24 standard colors, starting at $2,990 for Classic. sonomastone.com.

7 Rugs Lighthouse and Diamond indoor/outdoor rugs, from $34 for 2-by-3-foot size, Dash & Albert Rug Company. dashandalbert.com.


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Elements of a Room | Black and Blue

THE STRENGTH OF THE DARKEST HUE MAKES A CHIC STATEMENT WHEN PAIRED WITH SOFT, SEXY PASTEL















How it works: Robin's-egg blue gets hip with polished metal accents and pop accessories in Mathilde Agostinelli's Paris home. A few ways to get the look:

1 Wallpaper McGegan Rose in black, top, by Timorous Beasties, through Holland & Sherry. Pauline in Cove, bottom, by Studio Printworks, through Hinson & Company.

2 Sconce E' sconce in dyed polycarbonate by Ferruccio Laviani for Kartell, $78. Available in other colors. 866-854-8823. kartellus.com.

3 Paneling Capiz turquoise and blue eco-resin wall treatment, from $490 per 4-by-8-foot sheet, 3form. 3-form.com.

4 Wastebasket Faces laminated fabric wastebasket, $62, Decorative Things. decorativethings.com.

5 Tub Pond bathtub in fiberglass, by West Chin for FTF Design Studio, $13,000. ftfdesignstudio.com.

6 Vanity Handmade vanity and mirror, from the Ivory and Ebony Collection by Giorgio Piotto, through Nella Vetrina. nellavetrina.com.



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Elements of a Room | An Array of Reds

RICH SPICE TONES TEMPER THE HARSHNESS OF THE WHITEST WHITES WITHOUT DIMINISHING THE VIBRANCY















How it works: A vibrant red tub and world-beat textiles transform a basic boxy bathroom in designer Peter Dunham's Los Angeles home. A few ways to get the look:

1 Tub Painted acrylic Serenity 10 tub, from $5,462, Aquatic Industries, Inc. aquaticwhirlpools.com.

2 Tiles Aragon poured-cement tiles, 8-inch squares, about $9 each, Granada Tiles. granadatiles.com.

3 Radiator Viscount red cast-iron sectional radiator, AEL Heating. aelheating.com.

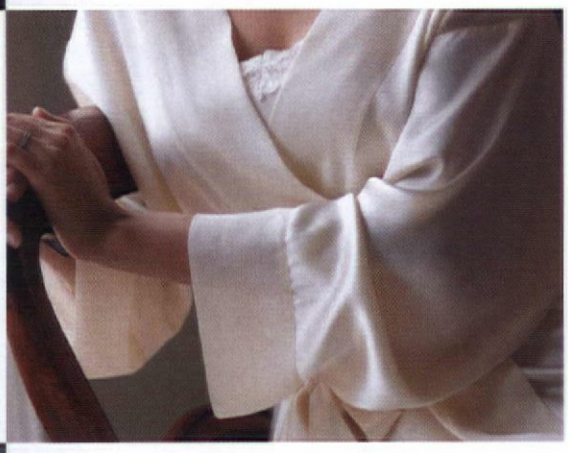
4 Linens Mascali red-striped hand towels, $43 each, and bath sheets, $80 each, by Olivier Desforges, at Gracious Home. 800-338-7809.

5 Washstand Kohler's Ipanema lavatory and countertop of vitreous china, with Top Art metal console table legs, $3,890 as shown. 800-456-4537. us.kohler.com.

6 Bath Mat Recycled plastic woven mat in rust, $90 for 6-by-9-foot size, by Mariachi Imports, at Plastica, L.A. plasticashop.com.



Your towels –
Personally monogrammed.

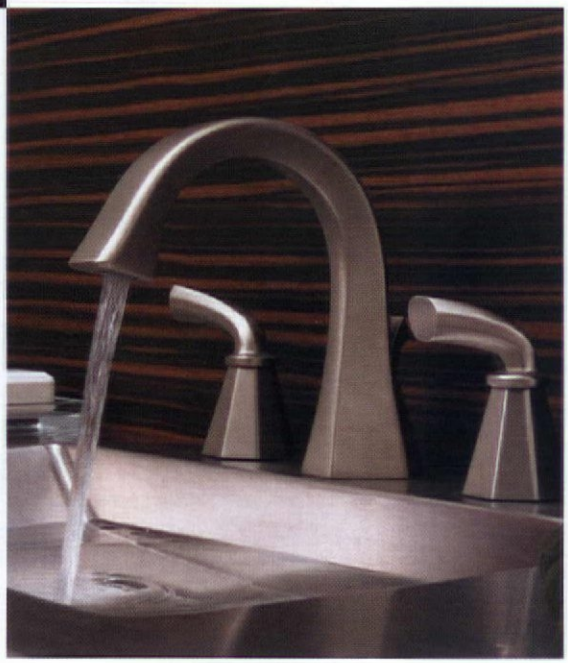


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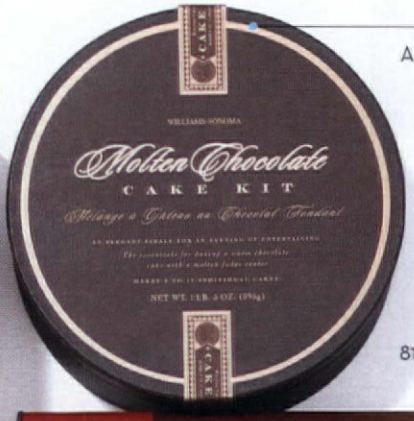
To see more ShowHouse designs, visit ShowHouse.Moen.com

Larder | Baking 101

SERIOUS COOKS CAN NO LONGER LOOK DOWN THEIR NOSE AT BOXED CAKE AND COOKIE MIXES. STARS IN THEIR OWN RIGHT, A HANDFUL OF EXCELLENT MIXES DESERVE A PLACE IN EVERYONE'S LARDER BY LORA ZARUBIN

The **MEYER LEMON POUND CAKE MIX** from Williams-Sonoma is simplicity at its best. The cake is moist and sweet with a lemony tang that is perfect for afternoon tea. $8.50 per package. Through Williams-Sonoma stores nationwide. For locations: 877-812-6235.





A gooey spot of warm molten fudge sits inside each individual cake in the Williams-Sonoma **MOLTEN CHOCOLATE CAKE KIT.** Every time I serve this cake, my guests refuse to believe that it comes from a mix. Accompany it with a little crème Chantilly. $25; yields ten mini-cakes. 877-812-6235. williams-sonoma.com.



Sprinkles **CUPCAKE MIX** is from the beloved L.A. shop of the same name. Made with Madagascar vanilla or Callebaut chocolate, the mix comes with confectioners' dots and a frosting recipe. Choose chocolate, vanilla, or the luscious Red Velvet. $14. williams-sonoma.com.

The Williams-Sonoma **BUNDT CAKE MIX** comes in Double Chocolate and tangy Double Lemon, but I prefer the simple Classic Vanilla sprinkled with a pinch of confectioners' sugar. $14. 877-812-6235. williams-sonoma.com.

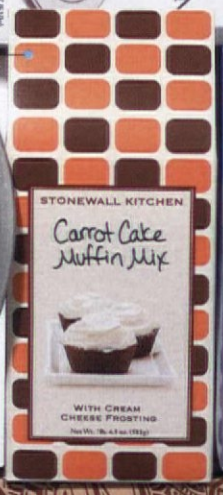




King Arthur Flour's **CARAMEL-PECAN GINGER CAKES** are topped with a sticky batch of caramel and firm Georgia pecans. Heat them up and dust the tops with icing sugar. $9; yields six cakes. kingarthurflour.com.

I'm addicted to Stonewall Kitchen's **CARROT CAKE MUFFIN MIX.** These sweet little muffins taste like the best carrot cake—especially if you toss in raisins or nuts. A mix for cream cheese frosting is included in the box. $11. 800-207-5267. stonewallkitchen.com.



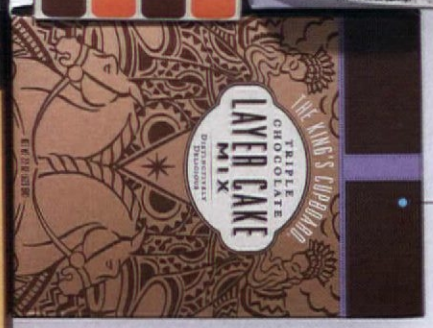




The Barefoot Contessa loves butter, and her **COCONUT LAYER CAKE & CREAM CHEESE FROSTING MIX,** which calls for extra butter, shows it. The cake weighs a ton, but its rich, spongy texture under a thick layer of frosting will please a crowd. $15. stonewallkitchen.com.

Chocolatier Jacques Torres and King Arthur Flour conspired to create the perfect cookie mix: Jacques Torres **FRENCH KISS COOKIE MIX,** made with unbleached flour and chunks of Belgian chocolate. Serve hot with a glass of cold milk. $13; yields 14 to 16 cookies. 800-827-6836. kingarthurflour.com.





King's Cupboard **TRIPLE CHOCOLATE LAYER CAKE MIX** makes an absolutely ideal cake. $10. 800-962-6555. kingscupboard.com. For a great chocolate icing recipe, see houseandgarden.com.

HG FOR RECIPES, SEE LORA ZARUBIN'S BLOG, **EATING AROUND**, AT HOUSEANDGARDEN.COM.

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Uncorked | Staying Power

FADS IN CALIFORNIA COME AND GO, BUT THE SOPHISTICATION AND CHARACTER OF RIDGE WINES HAVE REMAINED CONSTANT FOR NEARLY FOUR DECADES BY JAY MCINERNEY



Ridge Vineyards' Monte Bello cabernet is famous for its many nuances—among them, chocolate, plum, and blackberry.

"MONTE BELLO IS THE CALIFORNIA CABERNET I ADMIRE ABOVE ALL OTHERS."
—JANCIS ROBINSON

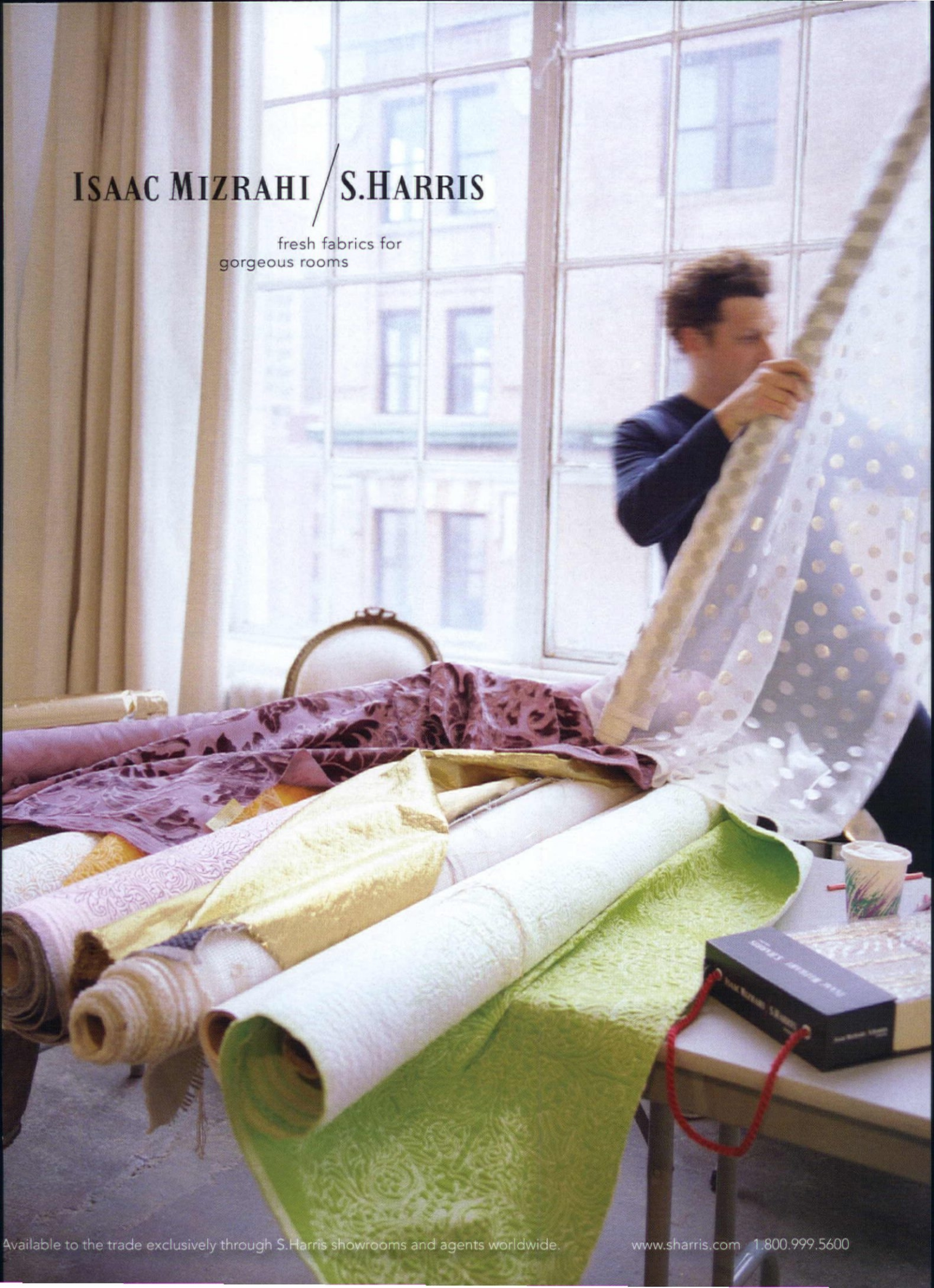
I've been sitting here trying to figure out why it took me ten years to get around to writing about Ridge, famous for its pioneering zinfandels and for Monte Bello, widely acknowledged as one of the world's greatest cabernets. Honestly, I think it's because ten years ago my taste ran a little more to flash and flesh. Like everyone else, I was impressed with the big ripe fruit bombs that exploded in the mouth—the super-concentrated cult wines that appeared in the 1990s. The Ridge zins of the '90s were more subtle than the new hypertrophied, high-octane zins, and the cabernets weren't made for instant gratification, taking years and even decades to show their genius.

If the story of Ridge is hardly a new one, it's worth retelling in the light of two landmark events of the past year. Last fall, at the 30th anniversary restaging of the famous 1976 Judgment of Paris Tasting, at which California wines bested some of the top French growths, judges on two continents picked the 1971 Ridge Monte Bello as the top red. (In '76 it placed fifth.) Shortly thereafter, Paul Draper, Ridge's longtime winemaker and presiding genius, quietly turned 70. Clearly, the place was overdue for a visit.

To find Ridge you drive south from San Francisco toward San Jose and the congested sprawl of Silicon Valley, then turn right toward the ocean. Civilization has almost disappeared by the time you turn right again onto Montebello Road, a series of mad switchbacks that climb some 2,000 feet in less than five miles. By the time you reach the lower vineyards of Monte Bello, you are wondering what kind of madman, or visionary, thought of planting grapes way the hell up here more than a hundred years ago. In fact, several did, though it was a San Francisco physician named Osea Perrone who planted and named the Monte Bello vineyard in the 1880s. It has got to be one of the most dramatically scenic vineyards on the planet, spilling down a wooded limestone ridge at the very edge of the San Andreas Fault, high above the Pacific and the fog line.

In 1959, four Stanford scientists bought the property as a retreat and made wine for their own consumption from the surviving vineyards. By 1969, seven years after their first commercial release, the original partners decided they needed a full-time winemaker and turned to Paul Draper, a 33-year-old Stanford grad who had been making wine in Chile. Although he grew up on a farm in Illinois, Draper was a multilingual epicurean by the time he arrived at Ridge. Thirty-five years later, he remains one of the most interesting figures in wine, a sophisticate who retains a youthful enthusiasm and curiosity and sometimes seems more interested in *The New York Review of Books* than *The Wine Spectator.* ▷

PHOTOGRAPHED BY JONATHAN KANTOR


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Arizona Designs Kitchens & Baths, LLC. Tuscon, Arizona





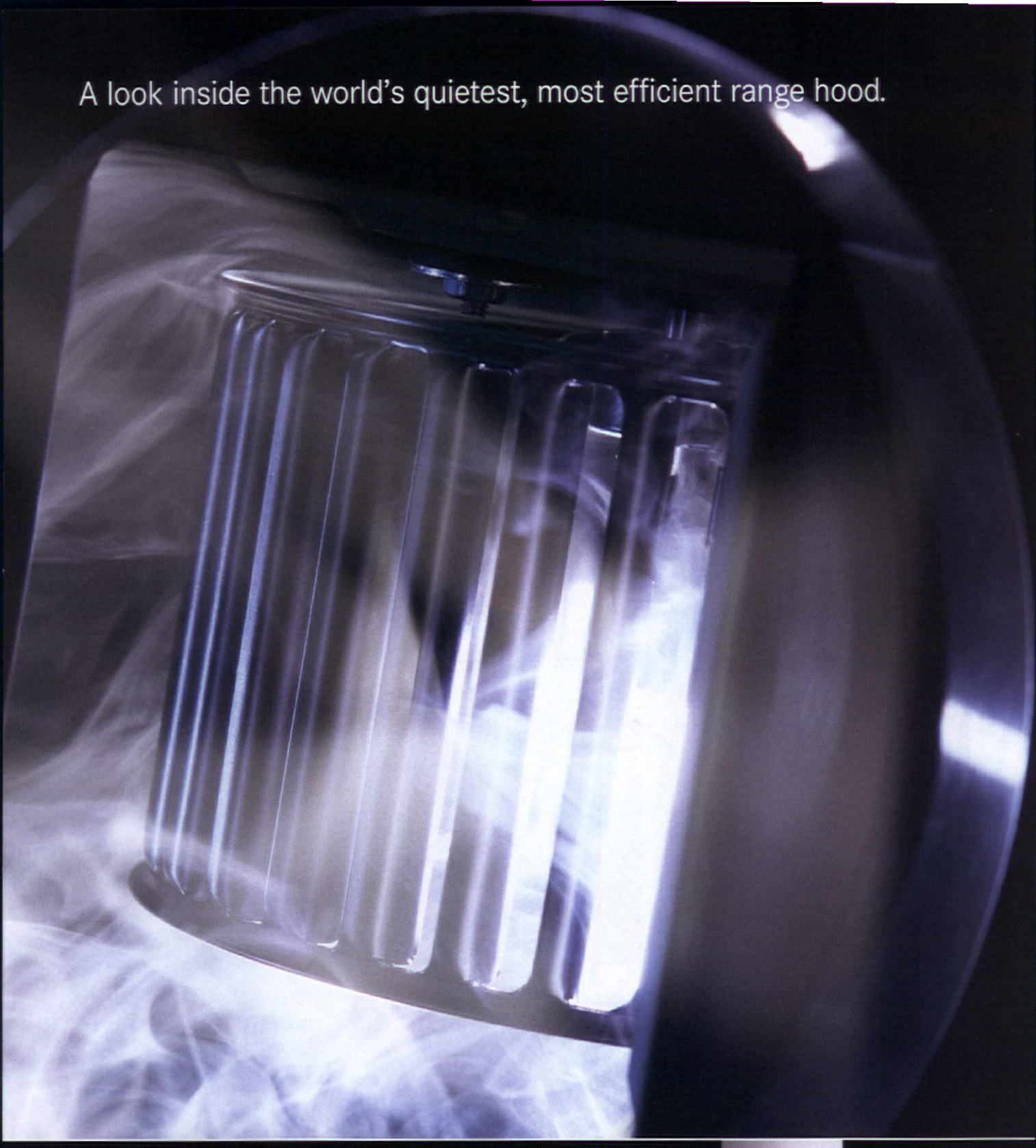
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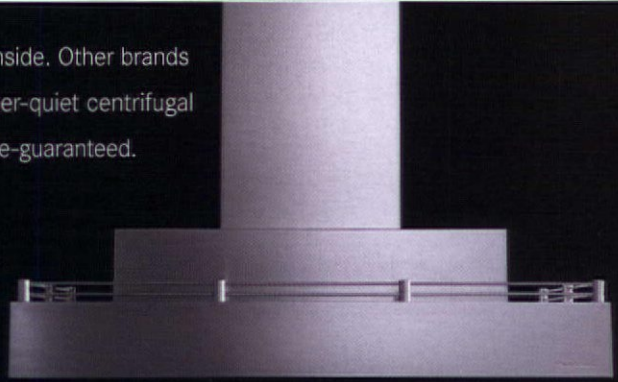
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Designs on *Luxury*

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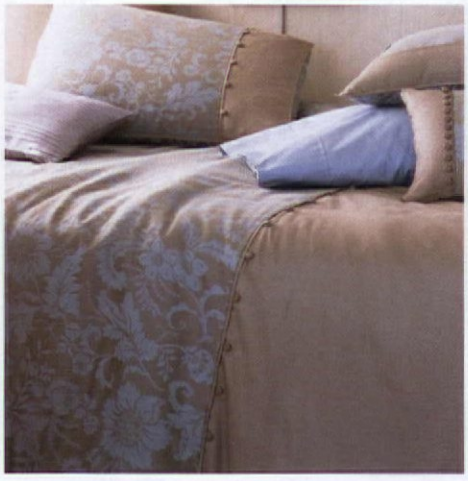


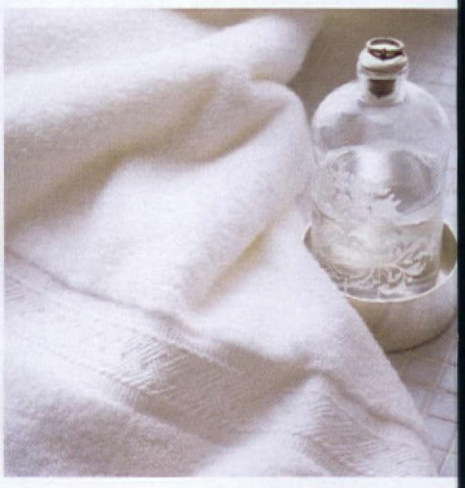
ALBERT SARDELLI
SVP DESIGN, WESTPOINT HOME

Think of sinking into sumptuously soft bedding and wrapping yourself with indulgently fluffy towels. Some spaces just invite dreaming. We dream of spa-like bath sanctuaries and bedrooms that are luxurious retreats.

We asked designer Albert Sardelli how to make your design dreams a stunning reality:







DREAMY BEDDING

ALBERT'S TOP PICKS
A COMFORTABLE COTTON THROW

"Look for classic styling that will fit with every decorating style such as the Chevron cotton blanket by Charisma."

A FLUFFY CHARISMA DOWN COMFORTER

"It's oversized for maximum coverage on the deepest mattresses, and filled with Siberian white goose down for the ultimate warmth without weight. Plus, Charisma duvet covers such as Florianne, are also oversized so they cover the mattress on even the most premium extra-deep mattresses."

SPA-LIKE BATH

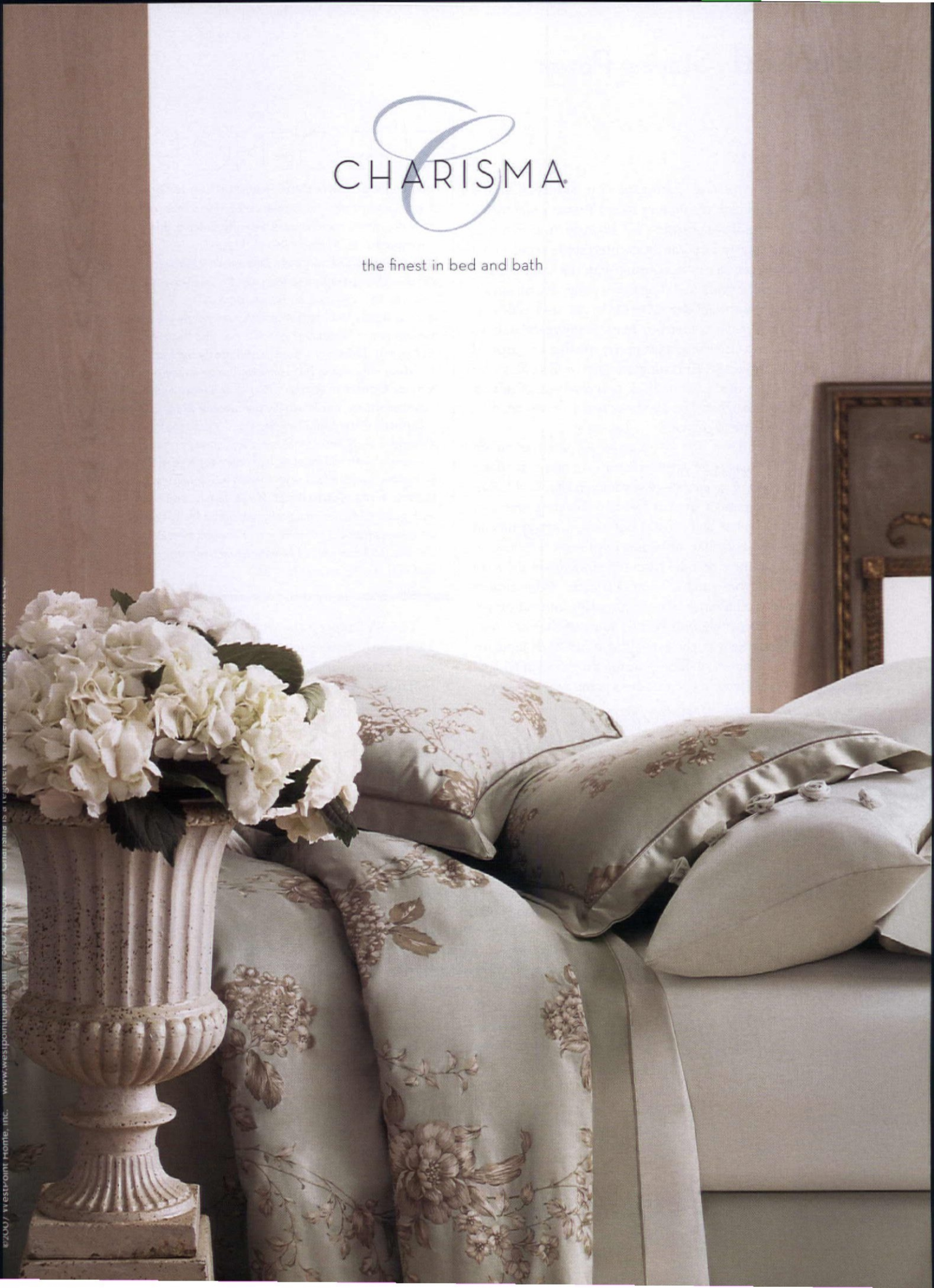
ALBERT'S TOP PICK: BATH SHEETS

"Stock up on luxuriously oversized bath sheets that invite indulgence. Not only are Charisma's towels and bath sheets super absorbent, but they also have lock-stitched end hems for quality that lasts."

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the finest in bed and bath

Uncorked | Staying Power

While the north-coast California wine pioneers looked to U.C. Davis and high technology to reinvent the California wine-making tradition broken by Prohibition, Draper, who had spent time in Bordeaux, was interested in traditional artisanal techniques such as fermenting with the natural yeasts found on the grape skins, avoiding flavor-stripping filtration, and expressing the special character of the Monte Bello vineyard—what the French call terroir. These many years later, his peers in Napa and elsewhere have pretty much come around to his way of thinking. His trademark goatee, that Beat-era accessory, has also made a comeback in recent years. Indeed, 36-year-old Eric Baugher, who also has the title of winemaker, has an almost identical goatee.

Draper's ambition for Monte Bello, he has often announced, is to make one of the greatest—in more emphatic moments he says *the* greatest—red wines in the world. (On the basis of an '84 and a '91 that I've had this past year, I've concluded that he has succeeded.) But along the way he and his partners realized that ambition required cash flow, so they started making zinfandel from old vines down the road and, eventually, from vines all over the state. Ridge almost single-handedly rehabilitated the reputation of that grape, creating spicy, accessible reds. While some of the early bottlings were blockbusters, the prevailing house style aims for balance over power, which has sometimes resulted in Ridge's getting overshadowed in the numbers game of wine scores.

THE OENO FILE

■ **2005 Ridge Santa Cruz Mountain Estate Chardonnay** Big nose of lanolin and beeswax; honeyed fruit with a lash of lemon and a mineral core. Hard to believe this is their second chardonnay. An insider's secret. $35

■ **2005 Ridge Paso Robles Zinfandel** Raspberry, raspberry, raspberry, to paraphrase the poet Robert Hass. A little blackberry in there, too. Delicate and nuanced. $28

■ **2005 Ridge Lytton Springs** Already showing a big smashed berries nose—but darker berries than the Paso Robles. This is a richer and fleshier zin, though still pretty light on its feet, with a backbone of acidity. Put some barbecue sauce on the chicken. $33

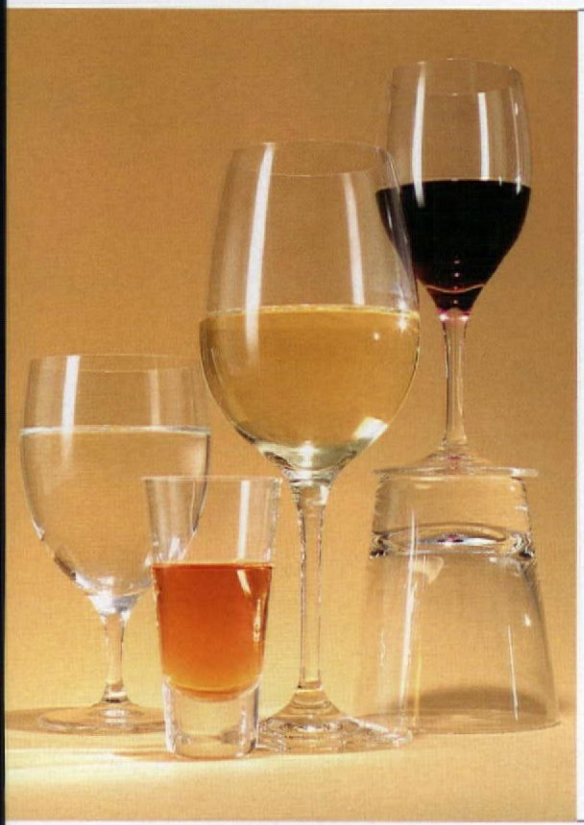
■ **2004 Ridge Geyserville** Bigger and more complex than its younger sisters, this is usually my favorite Ridge zin—though in fact it contains 18 percent Carignane and 7 percent Petite Sirah, which give extra body and complexity. Still young and tannic, it should be consumed with red meat or laid down for a year. If you open it in ten years, you can fool your friends into guessing it's Bordeaux. $33

■ **2004 Ridge Monte Bello** Huge, tannic, and tight. Packed with good stuff, including inky, currant-y fruit. This won't be released until September, and it won't reveal its genius for a decade. All I can say is I've never had a mature Monte Bello that was less than terrific. $135

Though Draper is the boss—the house palate, as it were—he runs a fairly democratic operation. I sat in on a blending committee session for the '06 Geyserville, one of Ridge's benchmark zinfandels, where Draper presided over a lively debate about the merits of different vineyard lots and their worthiness to be included in the final blend. One lot Draper judged to be a little too hot—that is, alcoholic. "With zin, you want to be in the 14 to 15 percent alcohol range," he says, despite the fact that many of his peers are deliberately crafting fire-breathing-dragon zins with 16 and 17 percent alcohol.

His ideal Monte Bello, Draper says, is about 13 percent alcohol, a level far lower than today's average in Napa, if slightly higher than the classic pre-1982 Bordeaux. "I'm not trying to make a Bordeaux here," he says, although like Latour and other top Bordeaux, Monte Bello takes years to reveal its greatness, which may be another reason Draper loves zinfandel. Although they can last for decades—the '85 Lytton Springs, on sale at the winery, is like a terrific 20-year-old St. Emilion—a Ridge zinfandel provides something close to instant gratification.

The '03 Ridge Geyserville was the red wine I chose for my wedding dinner last year—and I doubt whether the judges of the Judgment of Paris rematch thought any longer or harder than I did before making my decision. □

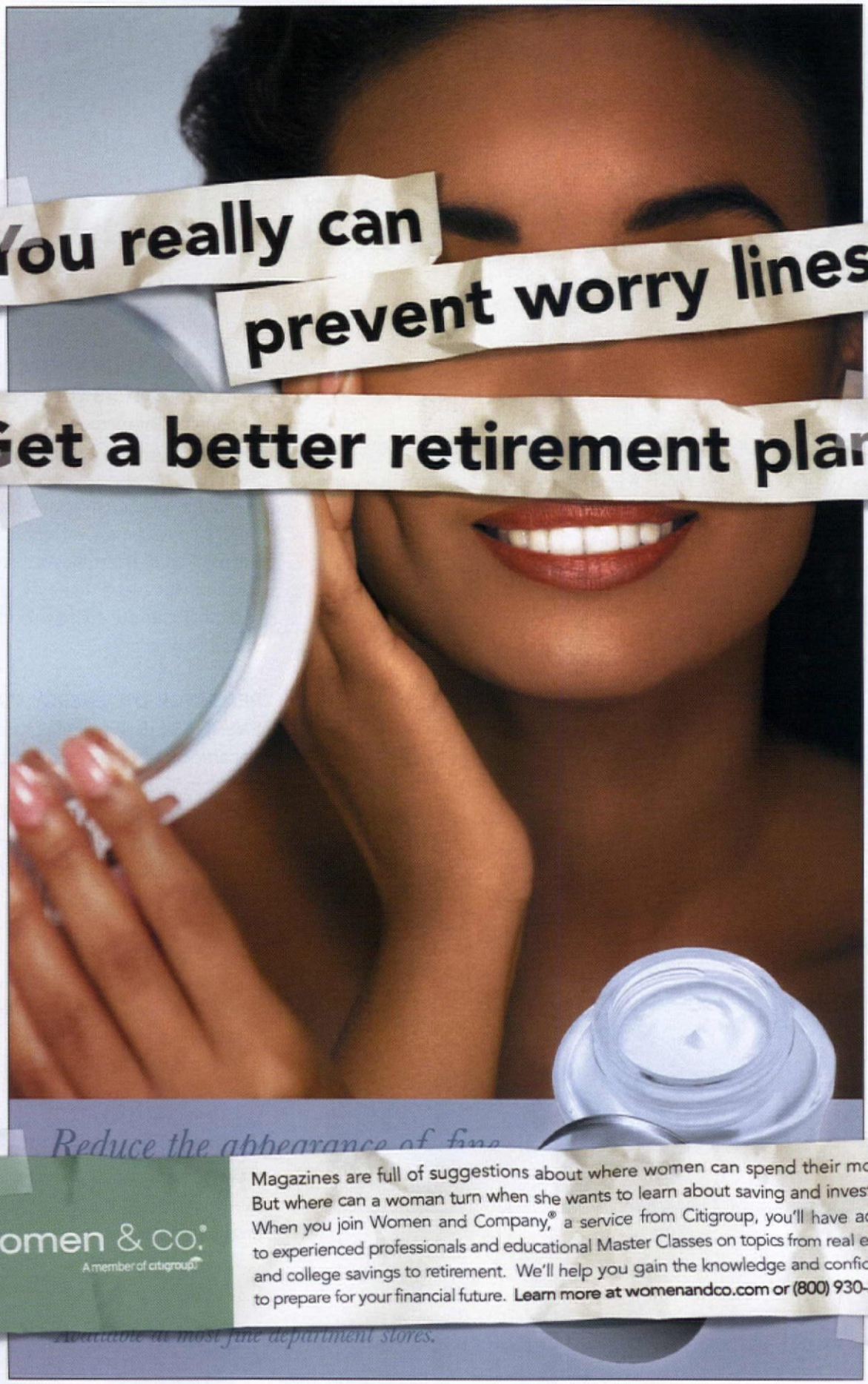


At the Bar

A CHEF'S STEMWARE

■ Celebrity cachet does not always equal great design, but chef Gordon Ramsay, renowned for both his food and his fiery temper (see Fox TV's *Hell's Kitchen* or his BBC America series), proves they can go together with a new line of crystal stemware produced with Royal Doulton. Part of a collection that includes table settings and cookware, the stemware reflects Ramsay's notorious attention to detail. Designed to suit a variety of wines, from Bordeaux to champagne, the slender-rimmed glasses are for connoisseurs. Ramsay has caught our attention with celebrity branding that delivers.

HG VISIT JAY MCINERNEY'S BLOG, DINING OUT, AT HOUSEANDGARDEN.COM.



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You don't want mercury in your food so make sure it's not in your refrigerator. Beginning this June, Liebherr will be the first refrigeration manufacturer worldwide to comply with RoHS (**R**estriction **o**f **h**azardous **s**ubstances) by eliminating lead, mercury, cadmium, and other harmful chemicals from the production process.

2 REACH FOR THE ENERGY STAR

ENERGY STAR is a rating given by the Department of Energy for energy efficiency. Liebherr is a leader in the manufacturing of ENERGY STAR appliances so if you are shopping for refrigerators or freezers, look for Liebherr.

3 GO GREEN ALL THE WAY

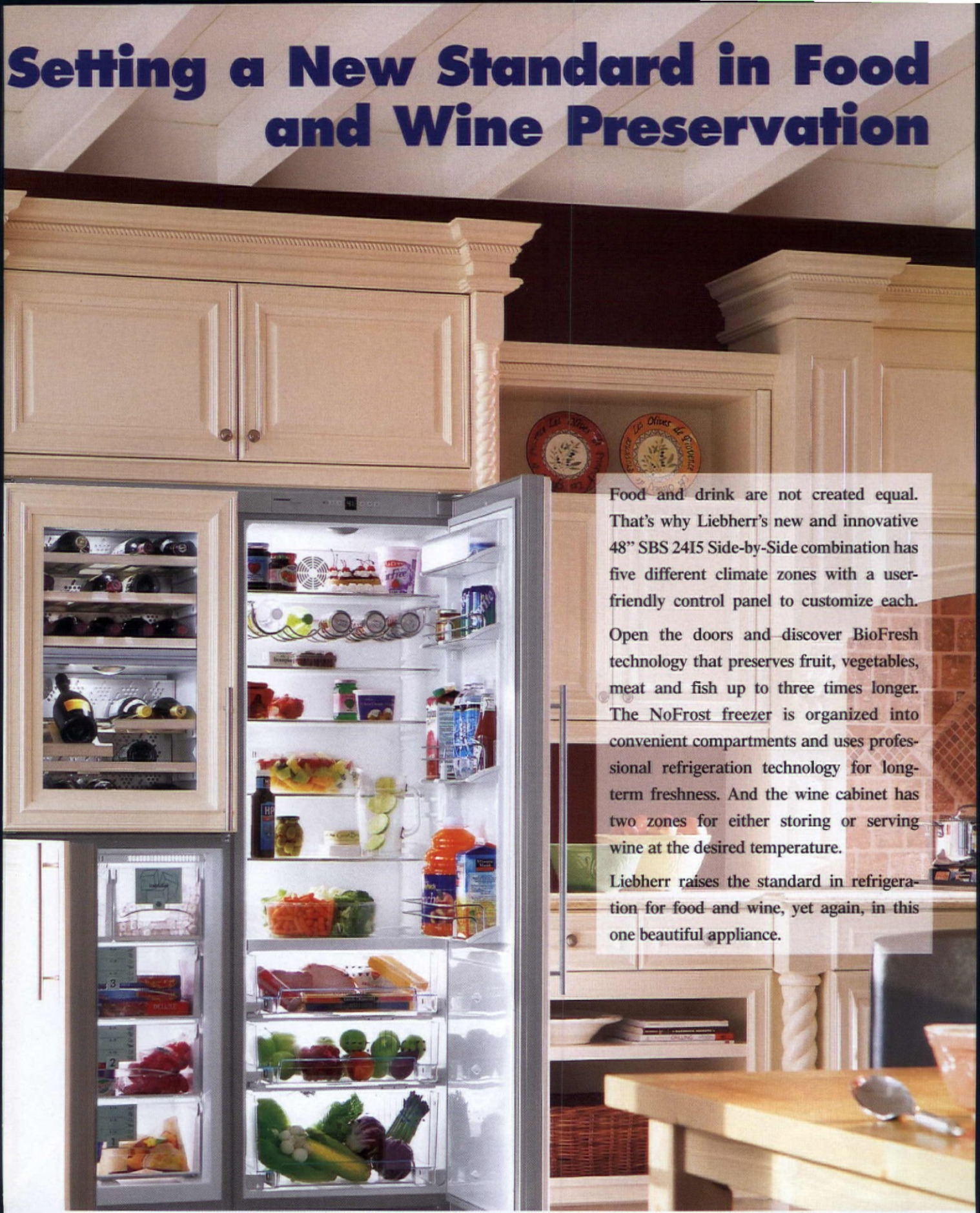
Packaging, production and waste removal systems also contribute to global warming. Liebherr is environmentally responsible at all levels of production including reduced use of chemicals, solvents, and energy consumption, using 100% recycled packaging materials and purifying the water used in the production process.

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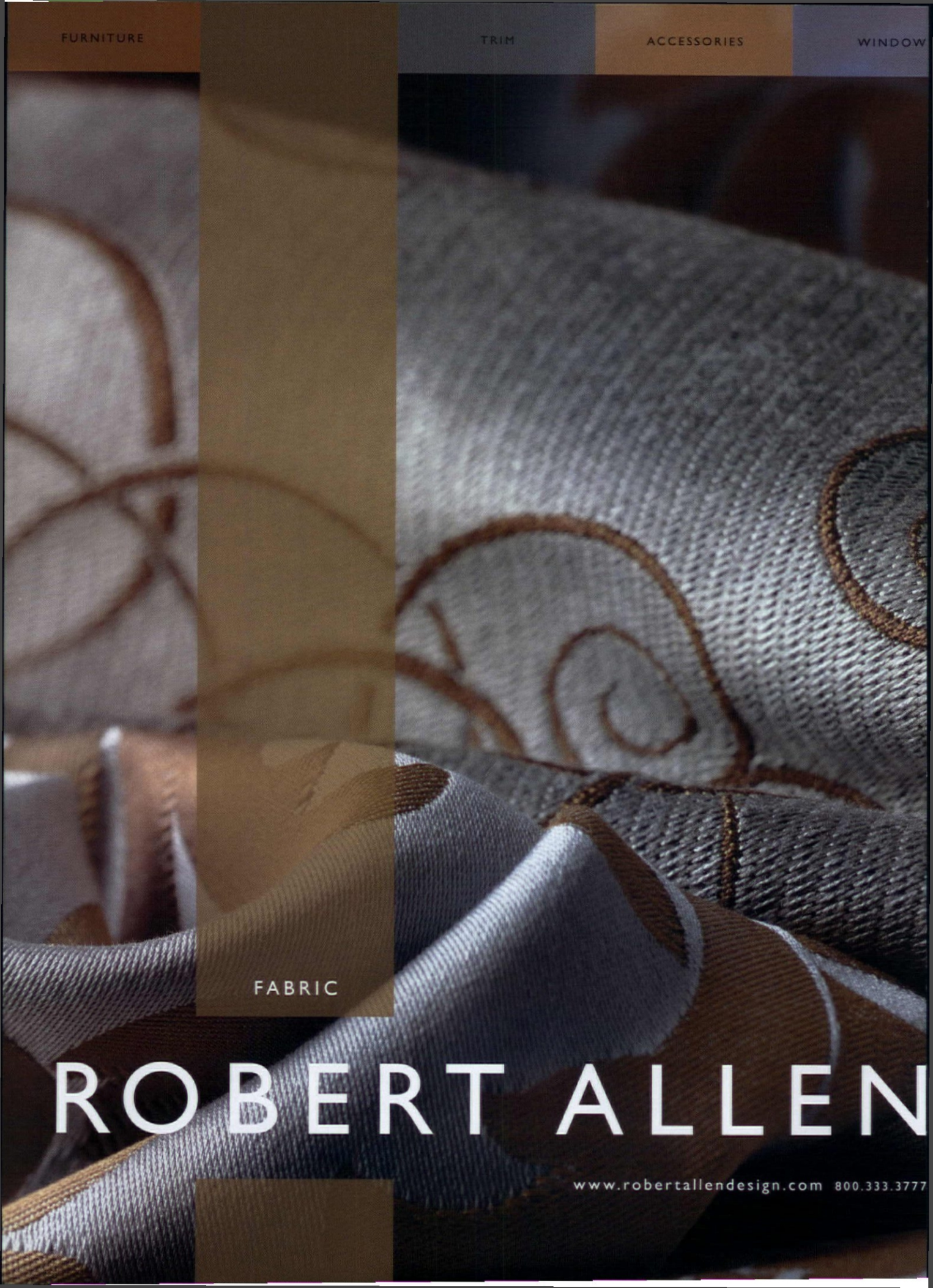
Open the doors and discover BioFresh technology that preserves fruit, vegetables, meat and fish up to three times longer. The NoFrost freezer is organized into convenient compartments and uses professional refrigeration technology for long-term freshness. And the wine cabinet has two zones for either storing or serving wine at the desired temperature.

Liebherr raises the standard in refrigeration for food and wine, yet again, in this one beautiful appliance.

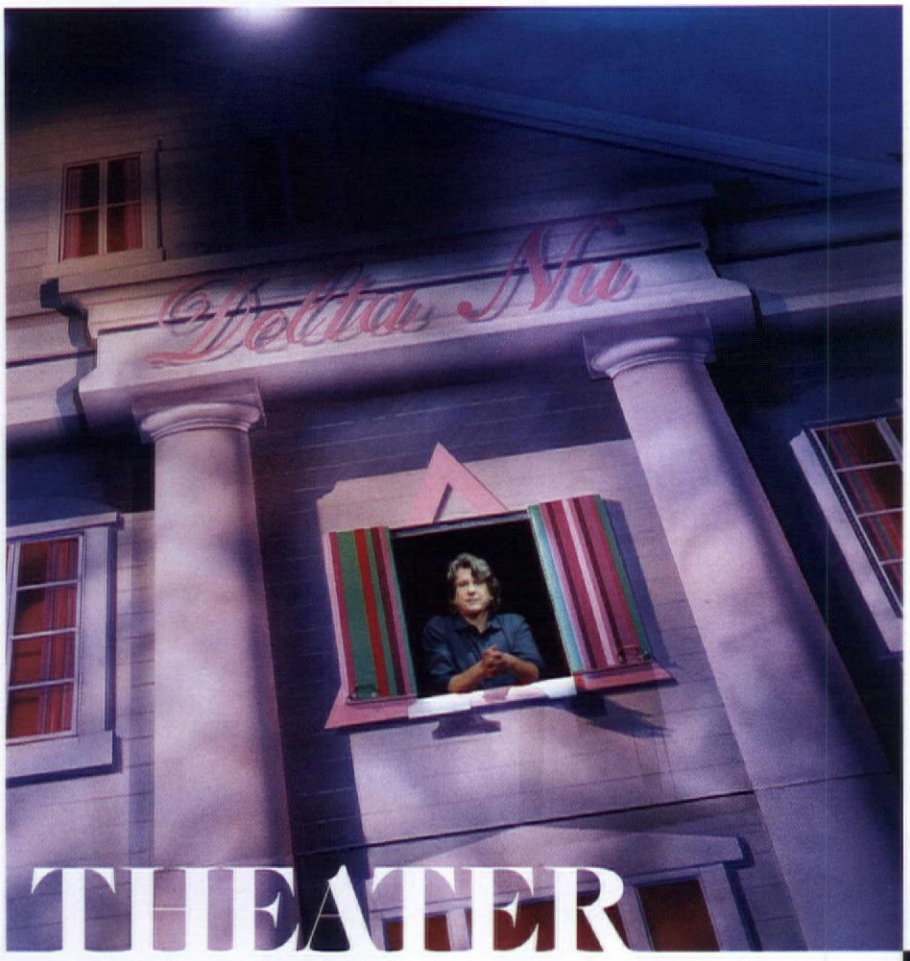
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what we're seeing



THEATER

Chick lit turned chick flick and now a Broadway musical, *Legally Blonde* proves again that empowerment wears pink. The fast-paced comedy presented numerous challenges for architect David Rockwell, who designed the show's stage sets. He recently sat down with *House & Garden*'s Cameron McVey to discuss the production.

HG What's your take on *Legally Blonde*?
DR Well, it certainly ain't *Hamlet*. It's sheer pleasure. It's familiar and still surprising, fluffy as a contrast to what you expect about fluffy. Playfulness is seriousness.

HG Tell us about the set design.
DR The show backdrop is bright pink satin, very "Juicy Couture meets *I Love Lucy*." The stage is framed in LED lighting that changes intense colors. The set spans 22 locations. Southern California is this optimistic Barbie dream/sorority house world; then there's the austere architecture world of Harvard, and sprinkled through the show is [protagonist] Elle Woods's positive, magical attitude. And that's the DNA of this show.

HG What's the most crucial factor in designing a set?
DR Storytelling. Transitions need fluidity. Theater is the only art form in real time. A world reassembles in front of you physically, so the audience is a community. Theater is a surreal and believable journey.

HG How long did the design take?
DR Start to finish, two years.

HG You moved to Mexico at age 11.
DR That's where my love of public spaces comes from, its marketplaces. Mexico is so theatrical, so choreographed.

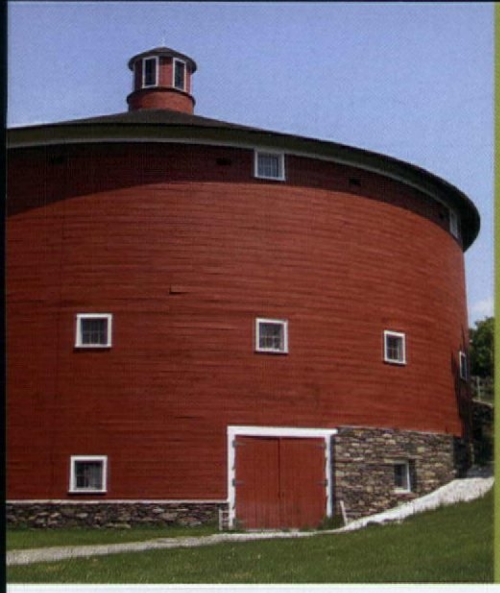
HG Describe your design sensibilities.
DR My style is about built-in surprises, the unexpected. My projects—restaurants like Nobu 57 and Ruby Foo's—are about choreographing experiences, layering unique materials to bring people together to celebrate and create a sense of joy. I have to be obsessed with a project, though. Being a madman helps.

HG What's your dream project?
DR A portable, temporary theater that could travel to parks all over the world.

ART

The Victorian obsession with scientific specimens was never more beautifully articulated than in the works of Leopold Blaschka and his son, Rudolf. Animals could be stuffed and mounted, but there was no similar way to preserve plants. In 1886, the Harvard Botanical Museum commissioned the Dresden-based Blaschkas to create replicas of flowering plants and other botanical species in glass. By the end of the program 50 years later, the artists had produced more than 5,000 pieces. From May 18 to November 25, a selection of these exquisite works will be on view at the Corning Museum of Glass in Corning, NY, in the exhibition "Botanical Wonders: The Story of the Harvard Glass Flowers." "They are stunning," says Harvard curator Susan Rossi-Wilcox. "The textures are exactly right: even the fine hairs of a root system look exactly the way they should. They look as if they've just been plucked from the garden." cmog.org. —GERALDINE DE PUY







DESIGN

Vermont's Shelburne Museum is a sort of living Monopoly board: a campus of 39 mostly historic buildings, many relocated from other sites throughout New England. Visitors can experience life in a 1773 saltbox cottage, a 19th-century jailhouse, or a red-painted Shaker-style round barn. Recently, the museum has expanded its purview into more forward-thinking design, with a show on Knoll furniture and, opening this month, "Chandelirious! The Dazzling World of Contemporary Chandeliers."

The 25-plus fixtures run the stylistic gamut, from Jason Miller's chromed Antler chandelier to Studio Job's in papier-mâché (shown), yet all reveal how LEDs and fiber optics have reinvented the age-old lighting feature. "Technology has obliterated the rules of chandelier design," says the museum's associate curator, Kory Rogers. "The possibilities for experimentation are wide open"—making way for advancements in functionality (Schonbeck's dishwasher-safe crystal globe) and illumination (Matt Dilling's neon version). The edgy installation will appear to float in the darkened confines of the museum's 1901 Round Barn, which provides a rustic architectural foil. One fixture will hang in the barn's interior silo, which has a gravity-defying backstory: this 9,000-pound granary was relocated from across the state via helicopter in 1987. May 20 to October 23. shelburnemuseum.org. —JEN RENZI



MUSEUMS

In Paris during the annual "Maison & Objet" furnishings show earlier this year, there was as much talk of guns and ammo as of fabric and chairs. Tastemakers weren't taking to the barricades. The topic was the city's Musée de la Chasse et de la Nature (Museum of Hunting and Nature), which was about to reopen after a two-year renovation. Cognoscenti raved over Meissen porcelain birds, gem-encrusted firearms, video art installations, and studies of the animal kingdom by both old masters like Peter Paul Rubens and Jan Brueghel and contemporary artists like Rebecca Horn and Jeff Koons. The showstopper is Brazilian artist Saint-Clair Cemin's stylized bronze deer bounding up a banister. Bag a view; no license required. chassenature.org. —SABINE ROTHMAN

DESIGN DATEBOOK



MAY 11–13
"BKLYN DESIGNS," BROOKLYN, NY
The hippest borough's hippest designers present new work at multiple venues. Pieces include rugs by Amy Helfand, above. bklyndesigns.com.

MAY 19–22
INTERNATIONAL CONTEMPORARY FURNITURE FAIR, JAVITS CENTER, NYC
Premier manufacturers strut their cutting-edge wares at the nation's top showcase for new furnishings. icff.com.

MAY 19
33RD ANNUAL WRIGHT PLUS HOUSEWALK, OAK PARK, IL Visitors can explore three private homes by Frank Lloyd Wright and five by his contemporaries. The tour also includes Wright's iconic Unity Temple. wrightplus.org.



MAY 24 TO SEPTEMBER 16
"SUMMER OF LOVE: ART OF THE PSYCHEDELIC ERA," WHITNEY MUSEUM, NYC
Exploring the acid-laced aesthetic born during the 1960s and '70s, this show ranges from Avedon photos to op art concert posters, above, commissioned by legendary rock impresario Bill Graham. whitney.org.

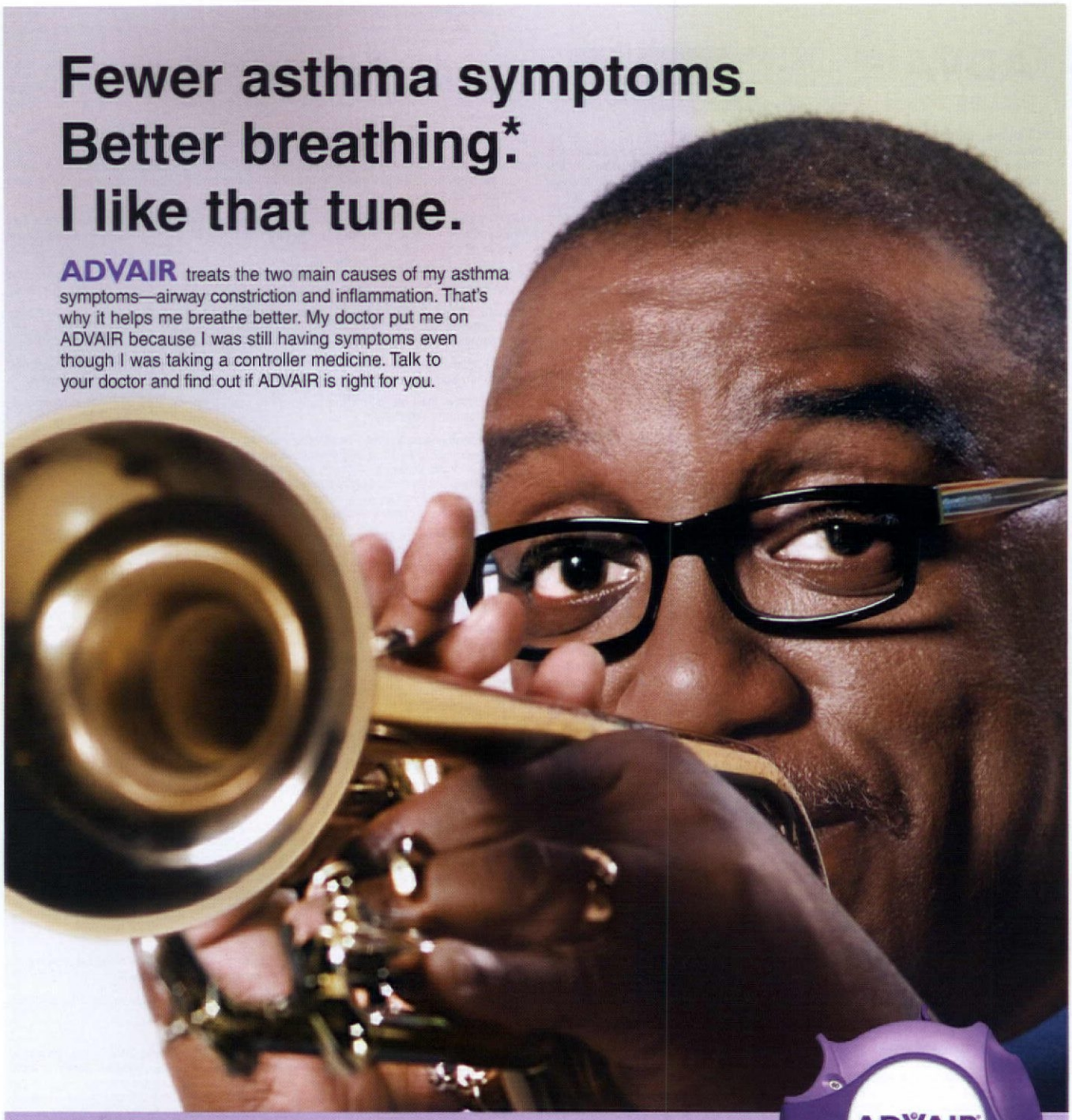
MAY 25 TO JUNE 10
SPOLETO FESTIVAL USA, CHARLESTON, SC
The program includes new music by Philip Glass and the American premieres of two French operas. spoletousa.org.

MAY 28 TO JUNE 4
MOSCOW WORLD FINE ART FAIR
Eighty international dealers—Paris's Michel-Guy Chadelaud is bringing the lacquer commode, below—will dicker and cajole at the Manege, one of the most beautiful neoclassical buildings in the city. moscow-faf.com. —GERALDINE DE PUY



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Important information about ADVAIR. Prescription ADVAIR won't replace fast-acting inhalers for sudden symptoms and should not be taken more than twice a day. ADVAIR contains salmeterol. In patients with asthma, medicines like salmeterol may increase the chance of asthma-related death. So ADVAIR is not for people whose asthma is well controlled on another controller medicine. Talk to your doctor about the risks and benefits of treating your asthma with ADVAIR. If you are taking ADVAIR, see your doctor if your asthma does not improve. Tell your doctor if you have a heart condition or high blood pressure. Some people may experience increased blood pressure, heart rate, or changes in heart rhythm. ADVAIR is for patients 4 years and older. For patients 4 to 11 years old, ADVAIR 100/50 is for those who have asthma symptoms while on an inhaled corticosteroid.

*People ages 12 years and older taking ADVAIR 100/50 experienced improved lung function and asthma symptom scores, and a reduction in fast-acting inhaler use, compared with people taking either fluticasone propionate 100 mcg or salmeterol 50 mcg (inhalation powders) alone.

Please see important information about ADVAIR on the next page.

Results may vary.

ADVAIR DISKUS 100/50, 250/50, 500/50

(fluticasone propionate 100, 250, 500 mcg and salmeterol 50 mcg inhalation powder)

What is the most important information I should know about ADVAIR DISKUS?

In patients with asthma, long-acting beta$_2$-agonist medicines such as salmeterol (one of the medications in ADVAIR®) may increase the chance of death from asthma problems. In a large asthma study, more patients who used salmeterol died from asthma problems compared with patients who did not use salmeterol. So ADVAIR is not for patients whose asthma is well controlled on another asthma controller medicine such as low- to medium-dose inhaled corticosteroids or only need a fast-acting inhaler once in a while. Talk with your doctor about this risk and the benefits of treating your asthma with ADVAIR.

ADVAIR should not be used to treat a severe attack of asthma or chronic obstructive pulmonary disease (COPD) requiring emergency medical treatment.

ADVAIR should not be used to relieve sudden symptoms or sudden breathing problems. Always have a fast-acting inhaler with you to treat sudden breathing difficulty. If you do not have a fast-acting inhaler, contact your doctor to have one prescribed for you.

What is ADVAIR DISKUS?

There are two medicines in ADVAIR: Fluticasone propionate, an inhaled anti-inflammatory belonging to a group of medicines commonly referred to as corticosteroids; and salmeterol, a long-acting, inhaled bronchodilator belonging to a group of medicines commonly referred to as beta$_2$-agonists. There are 3 strengths of ADVAIR: 100/50, 250/50, 500/50.

For Asthma

- ADVAIR is approved for the maintenance treatment of asthma in patients 4 years of age and older. ADVAIR should only be used if your doctor decides that another asthma controller medicine alone does not control your asthma or that you need 2 asthma controller medications.
- The strength of ADVAIR approved for patients ages 4 to 11 years who experience symptoms on an inhaled corticosteroid is ADVAIR DISKUS 100/50. All 3 strengths are approved for patients with asthma ages 12 years and older.

For COPD associated with chronic bronchitis

ADVAIR 250/50 is the only approved dose for the maintenance treatment of airflow obstruction in patients with COPD associated with chronic bronchitis. The benefit of using ADVAIR for longer than 6 months has not been evaluated. The way anti-inflammatories work in the treatment of COPD is not well defined.

Who should not take ADVAIR DISKUS?

You should not start ADVAIR if your asthma is becoming significantly or rapidly worse, which can be life threatening. Serious respiratory events, including death, have been reported in patients who started taking salmeterol in this situation, although it is not possible to tell whether salmeterol contributed to these events. This may also occur in patients with less severe asthma.

You should not take ADVAIR if you have had an allergic reaction to it or any of its components (salmeterol, fluticasone propionate, or lactose). Tell your doctor if you are allergic to ADVAIR, any other medications, or food products. If you experience an allergic reaction after taking ADVAIR, stop using ADVAIR immediately and contact your doctor. Allergic reactions are when you experience one or more of the following: choking; breathing problems; swelling of the face, mouth and/or tongue; rash; hives; itching; or welts on the skin.

Tell your doctor about the following:

- If you are using your fast-acting inhaler more often or using more doses than you normally do (e.g., 4 or more inhalations of your fast-acting inhaler for 2 or more days in a row or a whole canister of your fast-acting inhaler in 8 weeks' time), it could be a sign that your asthma is getting worse. If this occurs, tell your doctor immediately.
- If you have been using your fast-acting inhaler regularly (e.g., four times a day). Your doctor may tell you to stop the regular use of these medications.
- If your peak flow meter results decrease. Your doctor will tell you the numbers that are right for you.
- If you have asthma and your symptoms do not improve after using ADVAIR regularly for 1 week.
- If you have been on an oral steroid, like prednisone, and are now using ADVAIR. You should be very careful as you may be less able to heal after surgery, infection, or serious injury. It takes a number of months for the body to recover its ability to make its own steroid hormones after use of oral steroids. Switching from an oral steroid may also unmask a condition previously suppressed by the oral steroid such as allergies, conjunctivitis, eczema, arthritis, and eosinophilic conditions. Symptoms of an eosinophilic condition can include rash, worsening breathing problems, heart complications, and/or feeling of "pins and needles" or numbness in the arms and legs. Talk to your doctor immediately if you experience any of these symptoms.
- Sometimes patients experience unexpected bronchospasm right after taking ADVAIR. This condition can be life threatening and if it occurs, you should immediately stop using ADVAIR and seek immediate medical attention.
- If you have any type of heart disease such as coronary artery disease, irregular heart beat or high blood pressure, ADVAIR should be used with caution. Be sure to talk with your doctor about your condition because salmeterol, one of the components of ADVAIR, may affect the heart by increasing heart rate and blood pressure. It may cause symptoms such as heart fluttering, chest pain, rapid heart rate, tremor, or nervousness.
- If you have seizures, overactive thyroid gland, liver problems, or are sensitive to certain medications for breathing.
- If your breathing problems get worse over time or if your fast-acting inhaler does not work as well for you while using ADVAIR. If your breathing problems worsen quickly, get emergency medical care.
- If you have been exposed to or currently have chickenpox or measles or if you have an immune system problem. Patients using medications that weaken the immune system are more likely to get infections than healthy individuals. ADVAIR contains a corticosteroid (fluticasone propionate) which may weaken the immune system. Infections like chickenpox and measles, for example, can be very serious or even fatal in susceptible patients using corticosteroids.

How should I take ADVAIR DISKUS?

ADVAIR should be used 1 inhalation, twice a day (morning and evening). ADVAIR should never be taken more than 1 inhalation twice a day. The full benefit of taking ADVAIR may take 1 week or longer.

If you miss a dose of ADVAIR, just skip that dose. Take your next dose at your usual time. Do not take two doses at one time.

Do not stop using ADVAIR unless told to do so by your doctor because your symptoms might get worse.

Do not change or stop any of your medicines used to control or treat your breathing problems. Your doctor will adjust your medicines as needed.

When using ADVAIR, remember:

- Never breathe into or take the DISKUS® apart.
- Always use the DISKUS in a level position.
- After each inhalation, rinse your mouth with water without swallowing.
- Never wash any part of the DISKUS. Always keep it in a dry place.
- Never take an extra dose, even if you feel you did not receive a dose.
- Discard 1 month after removal from the foil overwrap.
- Do not use ADVAIR with a spacer device.

Children should use ADVAIR with an adult's help as instructed by the child's doctor.

Can I take ADVAIR DISKUS with other medications?

Tell your doctor about all the medications you take, including prescription and nonprescription medications, vitamins, and herbal supplements.

If you are taking ADVAIR, you should not take SEREVENT® DISKUS or Foradil® Aerolizer® for any reason.

If you take ritonavir (an HIV medication), tell your doctor. Ritonavir may interact with ADVAIR and could cause serious side effects. The anti-HIV medicines Norvir® Soft Gelatin Capsules, Norvir Oral Solution, and Kaletra® contain ritonavir.

No formal drug interaction studies have been performed with ADVAIR.

In clinical studies, there were no differences in effects on the heart when ADVAIR was taken with varying amounts of albuterol. The effect of using ADVAIR in patients with asthma while taking more than 9 puffs a day of albuterol has not been studied.

ADVAIR should be used with extreme caution during and up to 2 weeks after treatment with monoamine oxidase (MAO) inhibitors or tricyclic antidepressants since these medications can cause ADVAIR to have an even greater effect on the circulatory system.

ADVAIR should be used with caution in people who are taking ketoconazole (an antifungus medication) or other drugs broken down by the body in a similar way. These medications can cause ADVAIR to have greater steroid side effects.

Generally, people with asthma should not take beta-blockers because they counteract the effects of beta$_2$-agonists and may also cause severe bronchospasm. However, in some cases, for instance, following a heart attack, selective beta-blockers may still be used if there is no acceptable alternative.

The ECG changes and/or low blood potassium that may occur with some diuretics may be made worse by ADVAIR, especially at higher-than-recommended doses. Caution should be used when these drugs are used together.

In clinical studies, there was no difference in side effects when ADVAIR was taken with methylxanthines (e.g., theophylline) or with FLONASE®.

What are other important safety considerations with ADVAIR DISKUS?

Osteoporosis: Long-term use of inhaled corticosteroids may result in bone loss (osteoporosis). Patients who are at risk for increased bone loss (tobacco use, advanced age, inactive lifestyle, poor nutrition, family history of osteoporosis, or long-term use of drugs such as corticosteroids) may have a greater risk with ADVAIR. If you have risk factors for bone loss, you should talk to your doctor about ways to reduce your risk and whether you should have your bone density evaluated.

Glaucoma and cataracts: Glaucoma, increased pressure in the eyes, and cataracts have been reported with the use of inhaled steroids, including fluticasone propionate, a medicine contained in ADVAIR. Regular eye examinations should be considered if you are taking ADVAIR.

Lower respiratory tract infection: Lower respiratory tract infections, including pneumonia, have been reported with the use of inhaled corticosteroids, including ADVAIR.

Blood sugar: Salmeterol may affect blood sugar and/or cause low blood potassium in some patients, which could lead to a side effect like an irregular heart rate. Significant changes in blood sugar and blood potassium were seen infrequently in clinical studies with ADVAIR.

Growth: Inhaled steroids may cause a reduction in growth velocity in children and adolescents.

Steroids: Taking steroids can affect your body's ability to make its own steroid hormones, which are needed during infections and times of severe stress to your body, such as an operation. These effects can sometimes be seen with inhaled steroids (but it is more common with oral steroids), especially when taken at higher-than-recommended doses over a long period of time. In some cases, these effects may be severe. Inhaled steroids often help control symptoms with less side effects than oral steroids.

Yeast infections: Patients taking ADVAIR may develop yeast infections of the mouth and/or throat ("thrush") that should be treated by their doctor.

Tuberculosis or other untreated infections: ADVAIR should be used with caution, if at all, in patients with tuberculosis, herpes infections of the eye, or other untreated infections.

What are the other possible side effects of ADVAIR DISKUS?

ADVAIR may produce side effects in some patients. In clinical studies, the most common side effects with ADVAIR included:

- Respiratory infections
- Throat irritation
- Hoarseness
- Sinus infection
- Yeast infection of the mouth
- Bronchitis
- Cough
- Headaches
- Nausea and vomiting
- Diarrhea
- Musculoskeletal pain
- Dizziness
- Fever
- Ear, nose, and throat infections
- Nosebleed

Tell your doctor about any side effect that bothers you or that does not go away. These are not all the side effects with ADVAIR. Ask your doctor or pharmacist for more information.

What if I am pregnant, planning to become pregnant, or nursing?

Talk to your doctor about the benefits and risks of using ADVAIR during pregnancy, labor, or if you are nursing. There have been no studies of ADVAIR used during pregnancy, labor, or in nursing women. Salmeterol is known to interfere with labor contractions. It is not known whether ADVAIR is excreted in breast milk, but other corticosteroids have been detected in human breast milk. Fluticasone propionate, like other corticosteroids, has been associated with birth defects in animals (e.g., cleft palate and fetal death). Salmeterol showed no effect on fertility in rats at 180 times the maximum recommended daily dose.

What other important tests were conducted with ADVAIR?

There is no evidence of enhanced toxicity with ADVAIR compared with the components administered separately. In animal studies with doses much higher than those used in humans, salmeterol was associated with uterine tumors. Your healthcare professional can tell you more about how drugs are tested on animals and what the results of these tests may mean to your safety.

For more information on ADVAIR DISKUS

This page is only a brief summary of important information about ADVAIR DISKUS. For more information, talk to your doctor. You can also visit www.ADVAIR.com or call 1-888-825-5249. Patients receiving ADVAIR DISKUS should read the medication guide provided by the pharmacist with the prescription.

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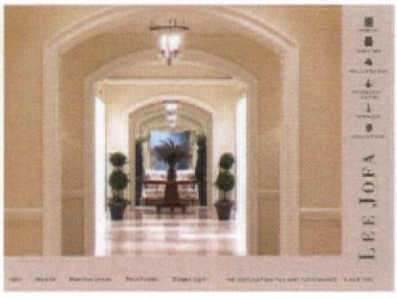
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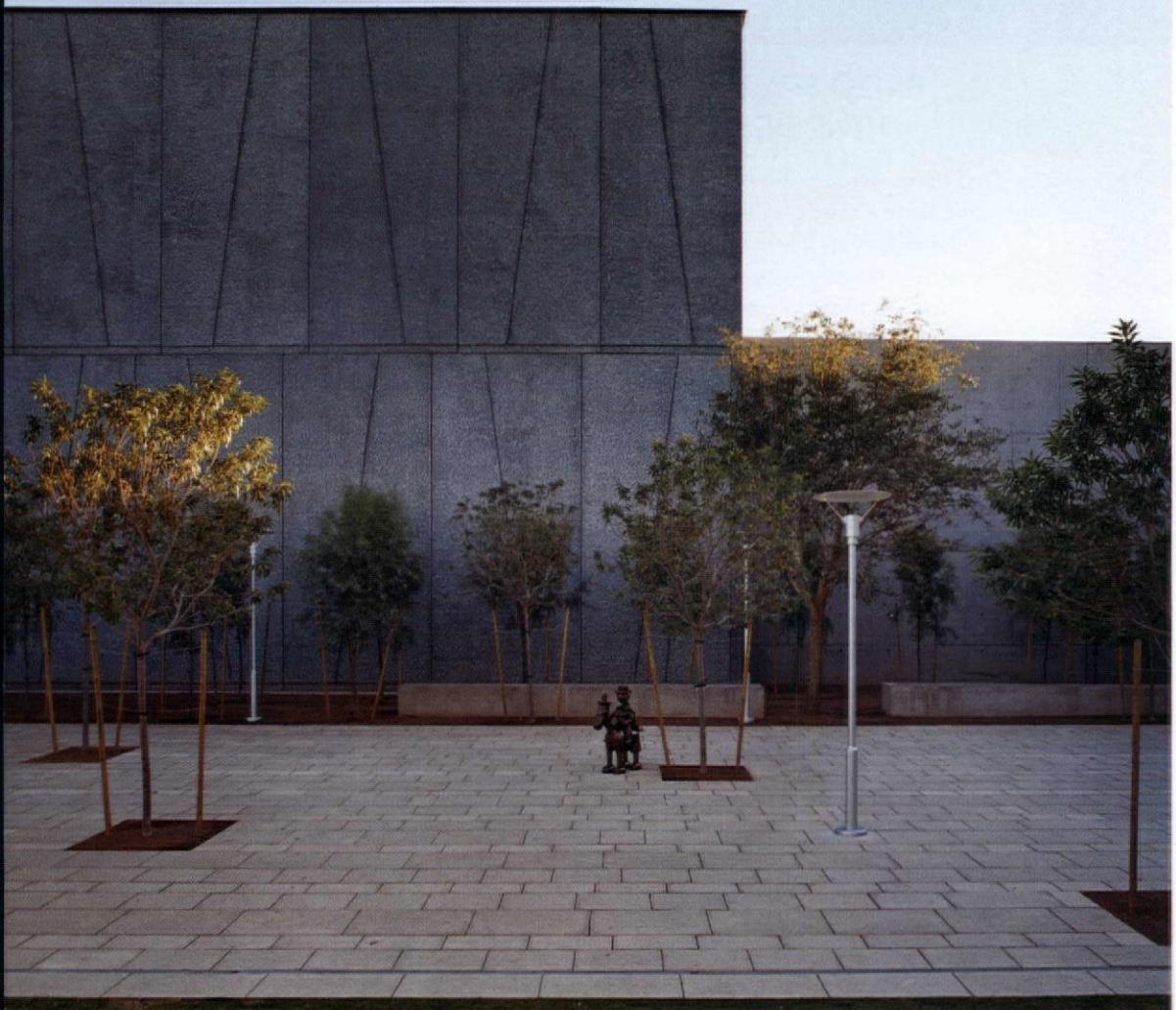
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Diagonally scored concrete aggregate panels clad the new Katz Wing, which faces a sculpture garden by landscape architects Reed Hilderbrand Associates.

INTERNAL DIALOGUE

TOD WILLIAMS AND BILLIE TSIEN ADD TO THEIR PHOENIX ART MUSEUM AND SHOW HOW STRONG ARCHITECTURE CAN KEEP ART IN FOCUS by martin filler

NO MATTER WHAT its subject, style, or spirit, every museum today seems obsessed with growth, in audience as well as physical size. Art institutions inevitably start complaining about a lack of space right after they complete new structures or additions. But even if one of them does decide to build again soon after its last expansion, there's no guarantee that the job will go to the architect of the last go-round.

Sometimes the choice of a new designer has to do with dissatisfaction over the previous results, though few clients ever admit that publicly. When Renzo Piano was asked to expand Richard Meier's High Museum of Art in Atlanta only 19 years after that building was completed in 1983, the High's well-known difficulties with inadequate display space and light control made the desire for a fresh start understandable. ▷

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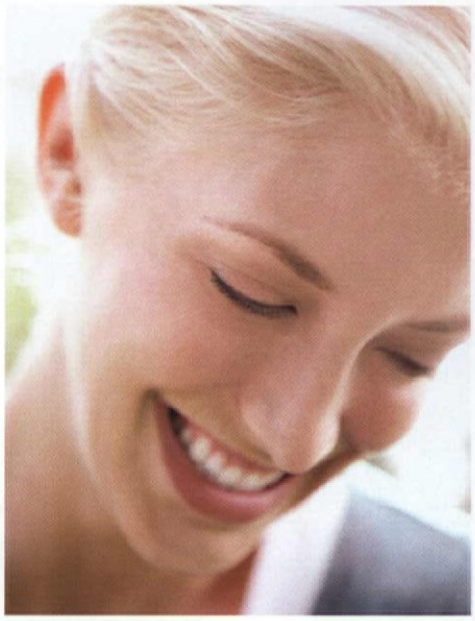
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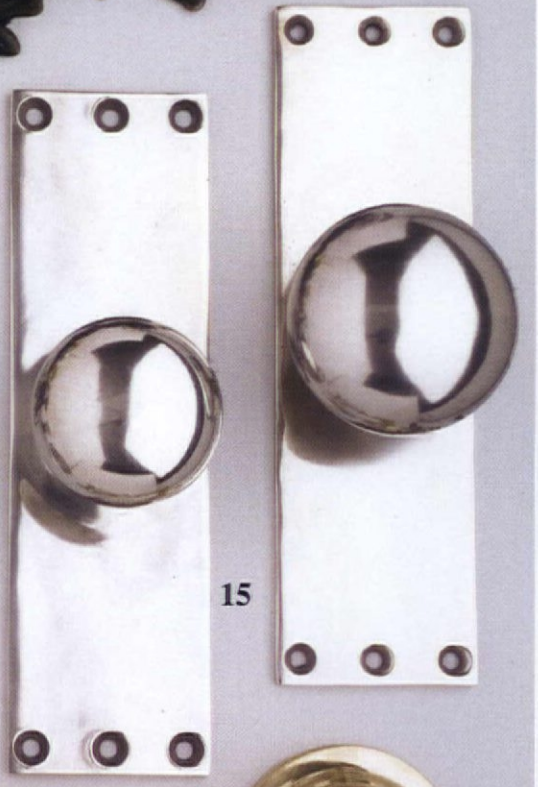


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The 48-foot-high atrium of the new Katz Wing is surmounted by the deep reveals of a skylight, reflecting colors that change dramatically throughout the day.

In other instances, museum officials will seek a different designer because of changing fashions. Fortunately for the Phoenix Art Museum in Arizona, and for Tod Williams and Billie Tsien, the New York–based husband-and-wife architects of its 1996 expansion, the institution's longtime director, James Ballinger, didn't even consider anyone else when it was decided to expand the multibuilding complex. "They just keep getting better and better and better," says Ballinger of Williams and Tsien, "and they deserved the chance to finish what they started. As I told our trustees, 'If we shift horses now, the new horse is going to want to make a statement, which is going to make things much more complicated.' Just because you are not a celebrity architect does not mean you cannot be a great architect."

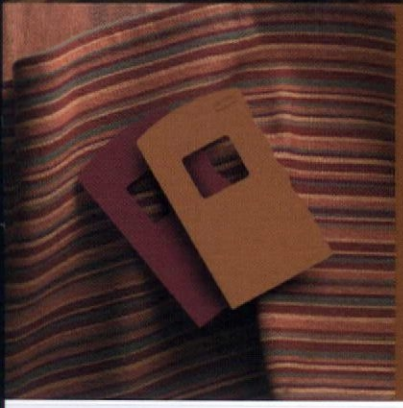
It's true that Williams and Tsien do not have the marquee value of Gehry, Calatrava, Hadid, or Libeskind. This has much to do with their policy of limiting the number of commissions they accept each year in order to maintain hands-on involvement in the design process. Clearly the Phoenix Museum did the right thing in asking them back. Now, with the opening of this $50 million project, the incremental collection of gallery buildings possesses a richness and coherence that might not have been possible to achieve had the entire ensemble been constructed in one fell swoop.

This doesn't mean that everything fits together so seamlessly that you can't tell the difference between the earlier and later Williams-Tsien components. The gritty surface textures and insistent sculptural presence of their 1996 galleries and circulation spaces are quite distinctive in feeling from the more refined, serene quality of their recent additions, which verge on minimalism in some instances. But despite the detectably different nature of both phases, the whole coalesces into an immensely satisfying sequence of varied interiors, both ingeniously flexible and highly specific.

When Ballinger observes that Williams and Tsien "work from the inside out," you might think he is restating an obvious principle of modern architecture in which, unlike the earlier, Beaux-Arts design system, a building's internal workings take precedence over the formal facade. But there has been such renewed emphasis on external form in museum architecture since Frank Gehry's Guggenheim Museum Bilbao that you can no longer assume that all architects will make gallery space their top priority.

Those who think that a museum should stand out with a monumental presence will be disappointed by the unprepossessing exterior of the





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Phoenix Art Museum, which occupies one corner of an intersection in a nondescript low-rise section of the city's downtown district. The museum was first housed in a 1950s building by Alden Dow, a mid-century modernist who studied with Frank Lloyd Wright. The original structure was conceived as part of an arts complex that already included the old public library (which has since moved to an excellent 1995 building by architect Will Bruder) and the Phoenix Little Theater. The major task for Williams and Tsien in 1996 was to tie together the disparate but uniformly drab, low-rise, flat-roofed recycled structures—which they did with a large gallery addition that doubled as the museum's main entry along a busy thoroughfare.



A deeply overhanging roof adds to the welcoming aura of the museum's new off-street entry plaza, far more serene than the previous front door on a busy thoroughfare.

This time, one of the architects' smartest moves was to design a new museum entry off the street front: a glass-walled pavilion that is partly hidden behind a low wall that screens the new lobby from traffic but doesn't obscure it entirely or make it feel remote and forbidding. The new entrance faces a large parking lot, which has been so pleasantly landscaped with local hybrid mesquite trees that the usual combat between automobile and architecture is a nonissue here.

The vast lobby was conceived by the client as an "event space," and its yawning proportions seem justifiable only in terms of that requirement, reflecting the importance that income from party rentals plays in the budget of a museum less well endowed than its counterparts in similar-sized American cities. Happily, Williams and Tsien did not try to efface all signs of earlier incarnations, such as a row of molded plaster columns in which Alden Dow seems to have been channeling the Mesoamerican romanticism of Wright.

The expanded Phoenix Art Museum lacks the concentrated power of Williams and Tsien's American Folk Art Museum of 1997–2001 in New York, but that is to be expected, given the 100-by-40-foot plot they were confined to in Manhattan versus the sprawling 12-acre site in Arizona. Nonetheless, the architects did create one space in their new commission that rivals the Folk Art Museum's dynamic vertical thrust.

At the heart of the Phoenix complex lies the Ellen and Howard C. Katz Wing for modern art, a four-level structure organized around a 48-foot-high atrium that is the great unexpected thrill in this laid-back agglomeration of horizontal volumes. This soaring space is singularly impressive because of the way in which the architects convey the illusion of even vaster, unseen spaces beyond and above it, in a very modern update of Piranesi, the incomparable neoclassical fantasist. Williams and Tsien's intentions have been aided greatly by the sympathetic positioning of works of art that make the atrium seem even more monumental, especially a 10-foot-wide round Sol Lewitt wall drawing that takes on an architectural life of its own when suspended high above the atrium floor.

The Phoenix Museum's varied holdings—including a growing overview of contemporary works clearly being selected with great discernment, and a superb survey of women's fashion displayed with more immediacy than I've seen elsewhere—are all well served by the variety and flexibility of the display areas. In several instances, the designers have set up the ends of galleries so that they can be expanded or joined to other structures on the site that are not yet fully integrated into the museum complex. Williams is only in his early 60s, just hitting his stride in a profession known for longevity. So when he says, "It would be really great if we could come back here just one more time," he and Tsien may well get their third chance. □


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LESSONS FROM THE PAST

SINCE THE DEPRESSION, A 12TH-CENTURY-STYLE JAPANESE TEMPLE IN SEBASTOPOL, CALIFORNIA, HAS OFFERED SOLACE AND INSPIRATION by beth dunlo



Though the temple itself is spare, the altar is not. Hand-carved and gilded in Japan, it was installed well after the temple was established.

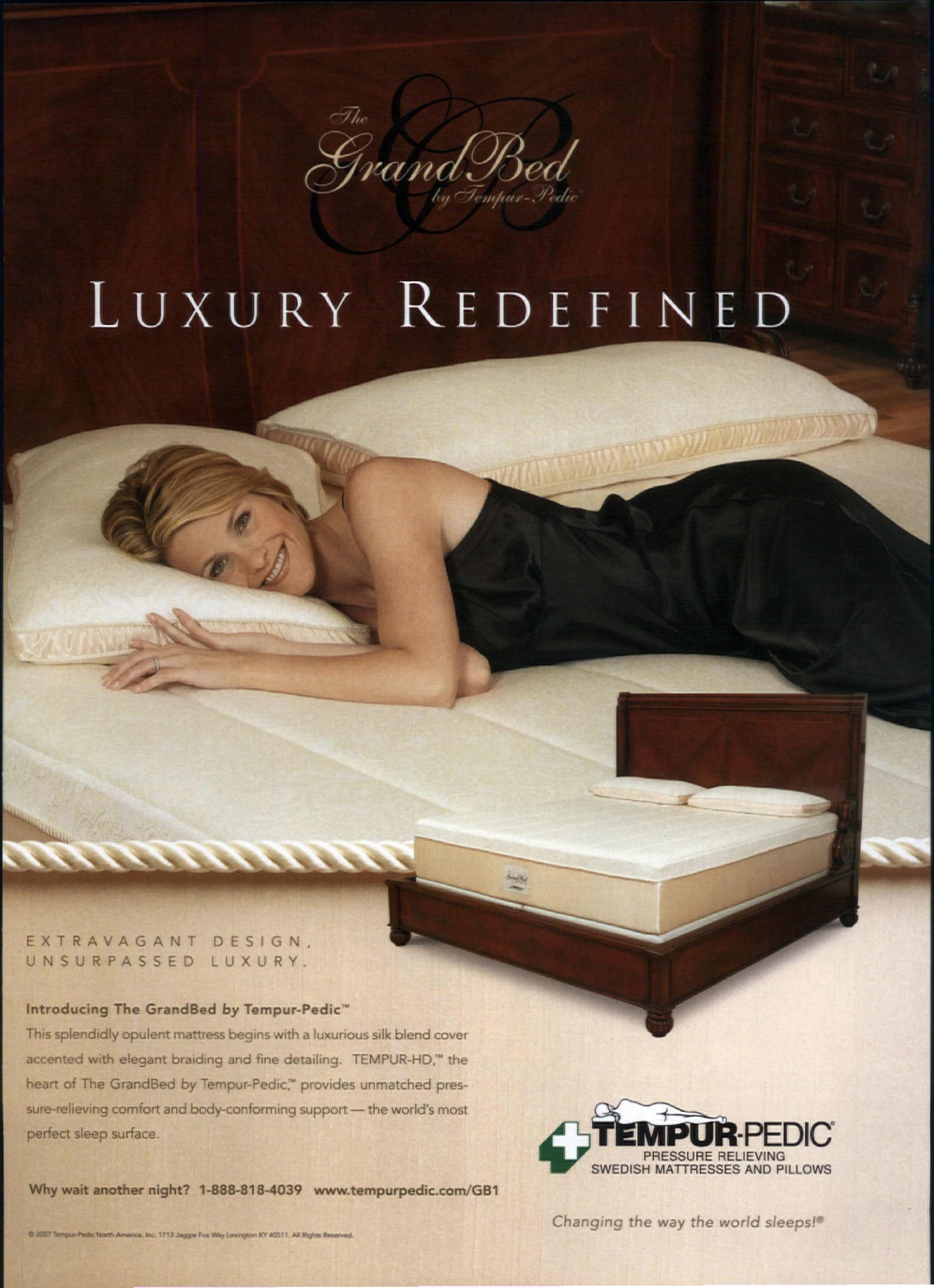
THE ENMANJI BUDDHIST temple is tucked behind a chain-link fence on Highway 116, the road to Sebastopol, California. Should you notice it—amid the feed stores, taco stands, barbecue joints, and garden centers—the temple will transport you to another time and place, as it should. In this hardscrabble landscape, it is a particularly striking sight: a twelfth-century Kamakura-period Japanese temple. Instinctively you know that there is a story to be told here, and there is.

The Enmanji Temple is a keeper of culture. Amid the elegant hand-painted motifs of lotus flowers, chrysanthemums, and dragons is a darkened shadow on the ceiling. It has been there since the height of World War II's anti-Japanese emotions, when the temple was set on fire. The mark of smoke has not been erased—a sober reminder of the years when Japanese-Americans were sent to internment camps.

The name Enmanji is full of symbolism and even a bit of wordplay. In English, it means "fulfilled garden temple"; in Japanese, the characters also read as "so-no-ma-te-ra"—a play on its location in Sonoma. The name, says Enmanji's minister, the Rev. Carol Himaka, had to be specially granted from the home temple in Kyoto.

The temple was built in Japan as a faithful rendition of a centuries-old style. Then it was

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dismantled and shipped to Chicago to become the Japanese-owned South Manchurian Railway's exhibition hall at the 1933 Century of Progress Exposition. There, Japanese craftsmen reconstructed the wooden temple, which was made without nails ("like Lincoln Logs," Himaka says).

When the fair ended, a new home was sought for the temple. Sonoma County then had about 450 Japanese residents, many of whom had arrived in the 1880s. Most were Buddhist and had no place to worship. Sebastopol was chosen, and $10,000 was raised to transport the temple. It was dedicated on April 15, 1934, the day that is celebrated as Buddha's birthday. Accounts of the dedication are colorful, describing a procession of 150 children in traditional kimonos and carrying pink and white lotus flowers, along with another procession of white-robed young men carrying an altar aloft.

During those early years, worshippers traveled down narrow, hilly rural roads from distant points of Sonoma and neighboring counties. Even today, Enmanji draws some of its congregation from afar, as it is the northernmost temple of the Buddhist Church of California.

The wooden temple has a metal roof—the only real deviation from authenticity, says Himaka. The roof curves gracefully over white wooden walls. The floors are pine, and the walls and ceiling feature delicate painted motifs. "There's a mix of Chinese and Japanese here," says Himaka. The chrysanthemum is the symbol of the Imperial family, and the lotus flower is traditional to Japanese Buddhism. The dragons depicted throughout are more often found in Chinese painting. The intricate gilded and brightly painted altar—hand-carved wood with metal insets—was sent from Japan. "It's amazing," Himaka says, "that these early settlers, the Japanese immigrants, were able to do this with what they had."

After the war, the temple became a major cultural center for the region. It was used, Himaka says, for monthly showings of films brought by an entrepreneur who traveled up and down the coast with movies he brought from Japan. It also became the home of the annual summer Chicken Teriyaki Barbecue. Temple members stay up all night cooking the much-prized local Petaluma chicken for visitors who travel for miles to come and eat. The week after the barbecue, the temple celebrates Obon. Though it is a religious commemoration of ancestors, the event is a happy one, featuring a day's worth of traditional dancing (open to anyone who wants to practice for a week), *taiko* (drum) performances, and a noodle dinner.

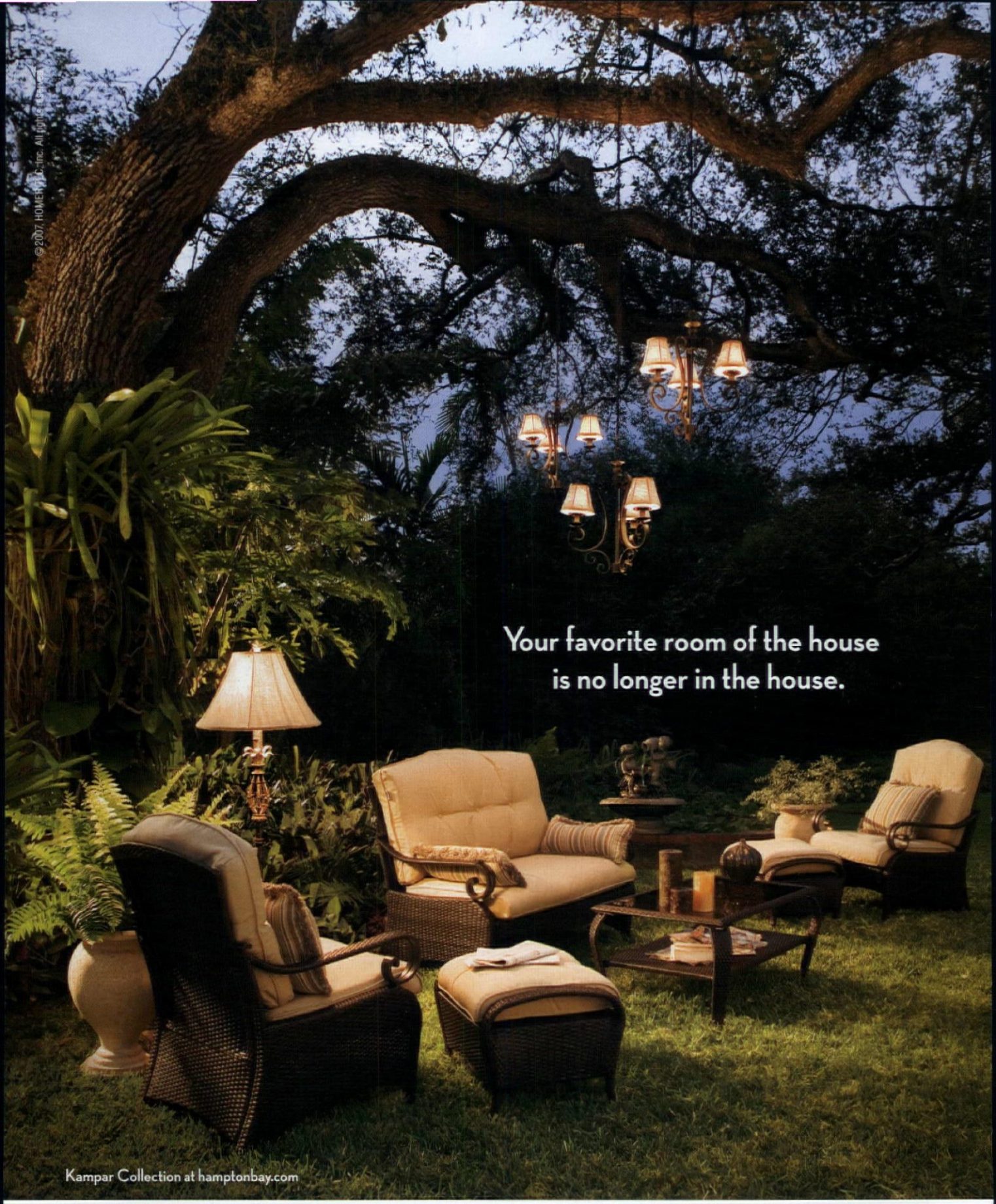
Enmanji's history is contained in part in clippings and documents in the temple's archives—and also in the memories of early members, published as part of an ambitious oral history project of the Sonoma County Japanese-American Citizens League. "The most terrible thing that I recall happening was to our temple," Dorothy Shimizu said in a 2003 interview, describing the wartime acts of vandalism in which teenagers took an ax to the columns and tried unsuccessfully to burn down the building. After that, members of the nearby Congregational Church's youth group took up watch to protect the temple.



A small Japanese garden flanks the entrance to the temple, which was made by hand in an ancient tradition. The only significant difference between it and a temple in Japan is that its roof is metal, not tile.

By now, younger members are many generations removed from Japan and its traditions and, Himaka notes, from the reality of modern Japan, while elderly members have a "pristine and idealized sense of being Japanese," recalling a country that no longer exists. "The temple," she says, "is the nexus, with all these forces crossing one another." Still, she points out, a primary Buddhist principle is the constancy of change, so that even in the Enmanji temple, with its timeless connections to the past, life must go forward.

Beth Dunlop lives in Miami Beach. Her most recent book is Arquitectonica *(Rizzoli).*



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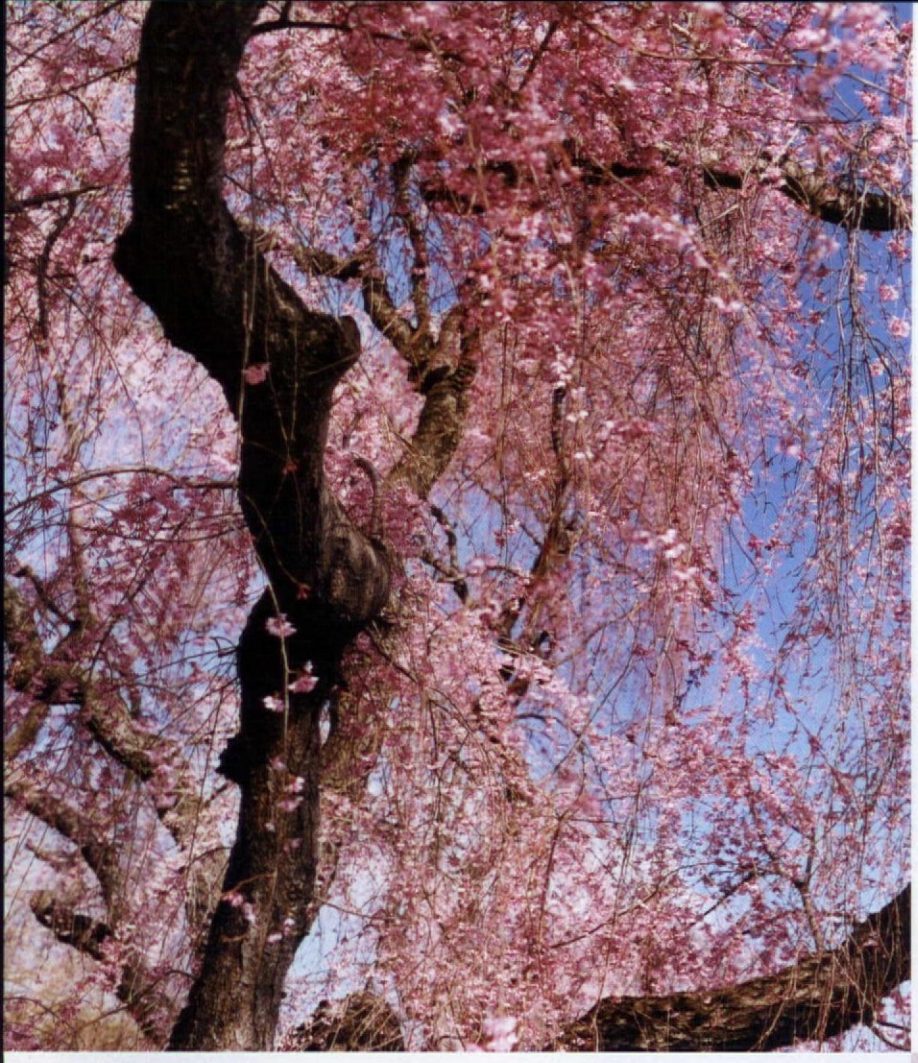
In the Garden



The cherry blossom season at the Brooklyn Botanic Garden culminates in late April, when the double allée of 76 *Prunus* 'Kanzan' trees erupts in flower for a spectacular display.

Ornamental Cherries These lovely trees with ethereal blossoms come in a variety of shapes and colors and are surprisingly easy to grow BY MELISSA OZAWA

PHOTOGRAPHED BY AMY ECKERT

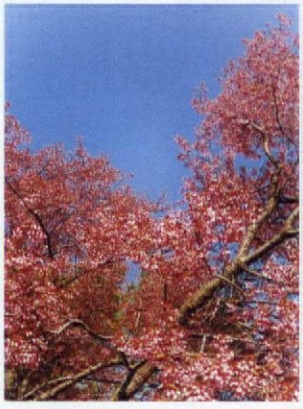


PRUNUS SUBHIRTELLA 'PENDULA'
The weeping variety of the Higan cherry produces delicate blossoms and can grow to 40 feet in height.

PRUNUS 'ACCOLADE' An English hybrid of *P. sargentii P.* x *subhirtella*, 'Accolade' bears clusters of three semi-double flowers in early spring.



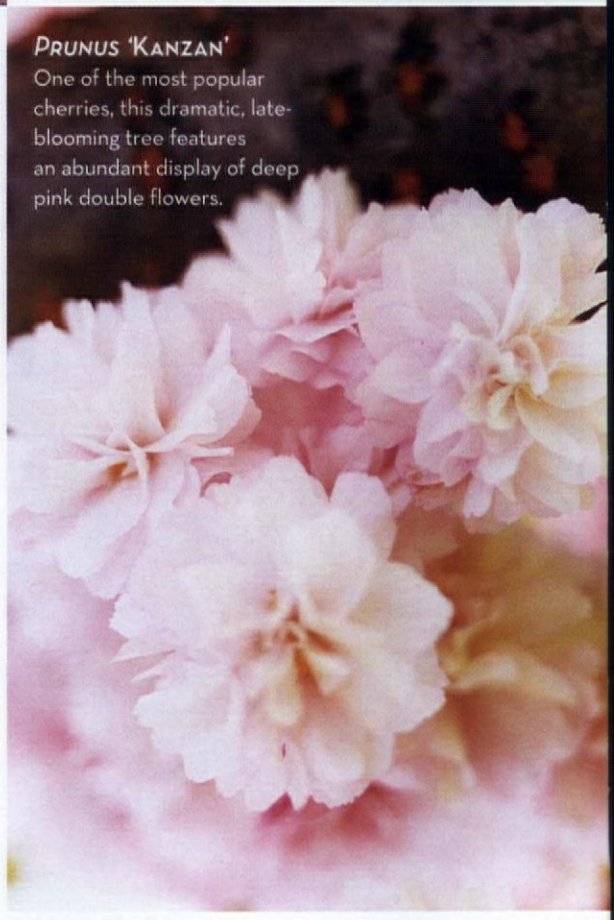
For a few weeks each spring, all of Japan seems to fall under the spell of cherry blossoms. The country has celebrated these ephemeral flowers for centuries—in sake-infused picnics under the trees and in countless poems about their beauty and symbolism. Even as a very young child in Tokyo, I thought that nothing—not even Hello Kitty—was more magical than those days when the lush blossoms were at their peak.



PRUNUS 'OKAME'
This small to medium-sized tree is one of the earliest bloomers. It is also showy in fall, with red-orange leaves.

In the United States, the most diverse collection of cherry blossoms is at the Brooklyn Botanic Garden in New York. From mid-March or early April until mid-May, there are more than 200 trees and about 42 different species in bloom throughout the garden. Fortunately, ornamental cherries require little maintenance, even if you grow them at home. "Although they're not too picky about their conditions," says Brian Funk, curator of the garden's Japanese Hill-and-Pond garden and tree peony collection, "they do best in full sun with moderately rich, well-drained soil, cold winters, and adequate water."

Ornamental cherries—members of the *Prunus* genus, which also includes plums, apricots, and peaches—range from upright to weeping, single- to



PRUNUS 'KANZAN'
One of the most popular cherries, this dramatic, late-blooming tree features an abundant display of deep pink double flowers.



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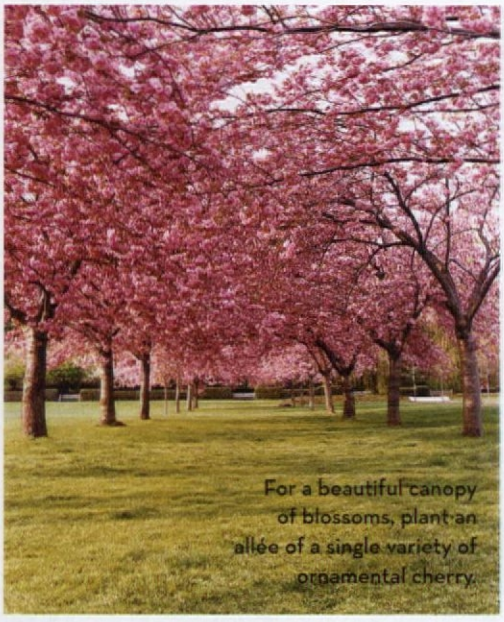
Photo of actual deck in Saddlebrooke, Missouri.

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> **PRUNUS SERRULATA 'TAOYAME'** The new leaves of this late-blooming variety are reddish brown and contrast well with the tree's delicate, pale pink blossoms.



For a beautiful canopy of blossoms, plant an allée of a single variety of ornamental cherry.





< **PRUNUS SARGENTII 'FUDAN-ZAKURA'** Also known as the ever-blooming cherry, this tree can flower throughout mild winters.

<< **PRUNUS 'HALLY JOLIVETTE'** This American-introduced variety, far left, produces a profusion of pale pink blossoms in early spring that turn white when they open fully.

multi-flowered, with blossoms in shades of pink, white, or chartreuse. To improve air and light circulation, Funk recommends pruning dead or damaged branches from the trees in late winter or early spring, and again lightly after their flowering in June or July to prevent fungal infections. He also advises gardeners to maintain the natural form of the tree; otherwise, it may look artificial.

The ornamental cherry season is short-lived; each variety blooms for only a week or two. Nonetheless, this brief existence is enchanting. These trees might help us appreciate the wonders of spring and give us respite from our tumultuous times. As the eighteenth-century haiku poet Issa wrote: "Pacifying / this clamorous world / late cherry blossoms."

[The Brooklyn Botanic Garden's 25th annual "Sakura Matsuri," a spirited celebration of cherry blossoms with traditional Japanese performances, food, and arts, will take place April 28–29. For more information and a cherry blossom status map, visit bbg.org. See Shopping, last pages. houseandgarden.com.]

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One Gardener's Almanac

Who Speaks for the Trees? Gardeners and the rest of us may learn to adapt to climate change, but without our help, the trees we love will not

BY TOM CHRISTOPHER



Trees likely to survive the stresses of climate change include *Ilex opaca* 'Canary,' far left, and *Magnolia virginiana* var. *australis*, both from Forestfarm nursery. forestfarm.com.

ENDURANCE HAS BEEN our trees' greatest strength. Today, though, the stately pace of tree growth is becoming a terrible liability. Dramatic changes seem certain to occur in the global climate over the next human generation. Can we change our behavior in time to meet this challenge? I certainly hope so. For the trees now in our gardens, however, the answer is probably no. The rate of change will simply be too rapid. Sadly, it's the mature specimens we love that are least likely to survive. Without our help, anyway.

Peter Del Tredici, senior research scientist at the Arnold Arboretum in Boston, has been noticing disturbing symptoms. He has worked at the arboretum since 1979 and has access to records that reach back to 1872. Eight times since 1908, he notes, the arboretum has tried to grow specimens of the Chinese tulip tree (*Liriodendron chinense*), but the trees always proved unable to tolerate the southern New England climate. Then in 2001 a Chinese tulip tree planted in 1980 flowered and set seed, indicating that this species is at last at home in Boston. Del Tredici cites a 2003 study of the arboretum's herbarium that shows that spring plants are now flowering eight days earlier, on average, than they did 80 to 100 years ago. Winters in Boston are growing shorter as well as milder.

So who misses those harsher winters? Native northeastern trees do, Del Tredici suggests. The natives schedule their growth according to changes in the length of the day; they tend to leaf out in spring and go dormant in fall at the same approximate dates year after year. This fine-tuning now puts the trees at a disadvantage when competing with invasive species. The invasives leaf out as soon as the weather warms and prolong their growth until it cools. In recent years, that has meant the invasives have enjoyed the potential for a few more months of growth each year than the natives.

Semantics are important here. Though "global warming" is the popular term, Del Tredici prefers to describe what we are experiencing as a "global climate change" because the effect of an average increase in the global temperature is likely to include many other changes in addition to milder winters. Boston, for example, has been experiencing drier summers as well. That has been typical of New York, too, according to Todd Forrest, associate vice president for horticulture at the New York Botanical Garden. Forrest also reports more windstorms, and says that rain, when it comes, often arrives in deluges, causing flooding.

Warmer winters do furnish positive dividends, of course. New England has historically been

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- Skin sores. In LYRICA studies, skin sores were seen in animals but not in humans. If you have diabetes, pay extra attention to your skin. Tell your doctor about any skin problems.

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One Gardener's Almanac

ADAPTABLE TREES

Peter Del Tredici has found the following species to be especially good at coping with climatic unpredictability at the Arnold Arboretum. As a group, they are adaptable to a wide range of environmental conditions, thriving in either full sun or partial shade and on wet or dry soil. Most are notably resistant to pests and diseases. For more detailed descriptions, see Del Tredici's "Survival of the Most Adaptable," in *Arnoldia*, Vol. 60, No. 4. http://arnoldia.arboretum.harvard.edu/public/show/152.

Spring Bloom
- Chinese fringe tree (*Chionanthus retusus*)
- *Magnolia kobus* 'Wada's Memory'
- Cyclamen cherry (*Prunus cyclamina*)
- Yellowhorn (*Xanthoceras sorbifolium*)

Summer Bloom and Shade
- Weeping katsura (*Cercidiphyllum japonicum* 'Morioka Weeping')
- Chinese-American tulip tree (*Liriodendron tulipifera* x *chinense*)
- Willow oak (*Quercus phellos*)

Autumn Color
- Korean maple (*Acer pseudosieboldianum*)
- Three flower maple (*Acer triflorum*)
- Golden rain-tree (*Koelreuteria paniculata* 'Rose Lantern')

Winter Interest
- Evergreen sweet bay (*Magnolia virginiana* var. *australis*)
- California incense cedar (*Calocedrus decurrens*)
- Western red cedar (*Thuja plicata*)
- Chinese hemlock (*Tsuga chinensis*)

poor in broad-leaved evergreens, Del Tredici points out, but trees such as the American holly, the evergreen sweet bay magnolia, and the cherry laurel are proving well adapted to the Arnold Arboretum's new climate. In broader terms, climatic unpredictability will favor what he calls "adaptable" trees. He has developed a list of these. (See the accompanying box, above.)

For mature trees, Del Tredici prescribes a focus on the roots and the soil around them. Strip off the turf that competes with the tree roots for moisture and nutrients, and cover the area beneath the tree's canopy with a couple of inches of an organic mulch. Forrest also advocates mulch, and adds that his staff has had success in reviving stressed older trees by drilling patterns of holes throughout the area shaded by their branches with a gasoline-powered auger fitted with a six-inch-wide bit. He drills the holes six to eight inches deep, spacing them as close as eight inches apart. Fill the holes with compost, he says, dress the area under the canopy with an inch or two of compost, and then blanket it with three inches of organic mulch.

Have your trees inspected regularly by a certified arborist for general health and, especially, for pests, Forrest advises. Climate change is introducing new insects, even as the stresses it brings make trees more vulnerable. Both Forrest and Del Tredici warned me that my hemlock trees in western Massachusetts are at risk; I can no longer depend on the winter cold to keep that lethal parasite the hemlock woolly adelgid out of the region.

Forrest wonders why people who sink enormous sums of money into their house so often spend nothing on the well-being of their trees. Shade trees well placed can reduce the energy used for air-conditioning by 70 percent; evergreens arranged to protect a home from winter winds can cut the energy used for heating by 30 percent. That's a lot of fossil fuel. Preserving your trees is not only your duty to the garden, it is your duty to the global environment.

[From April 20 to 22, the New York Botanical Garden will be holding a symposium called "Gardening in a Changing Climate." For more information: 718-817-8700.]

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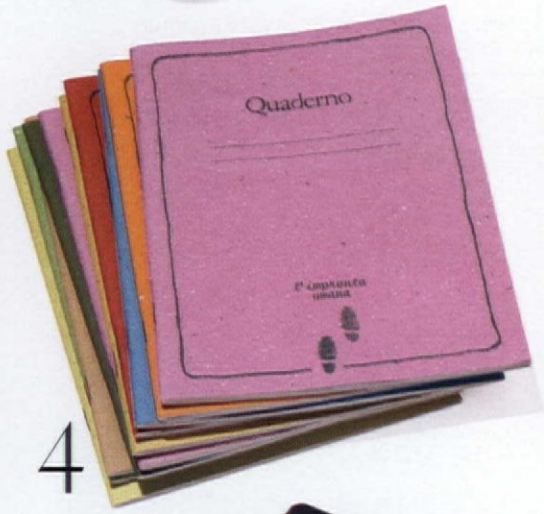
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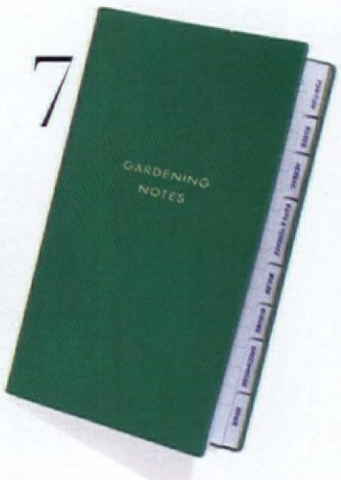












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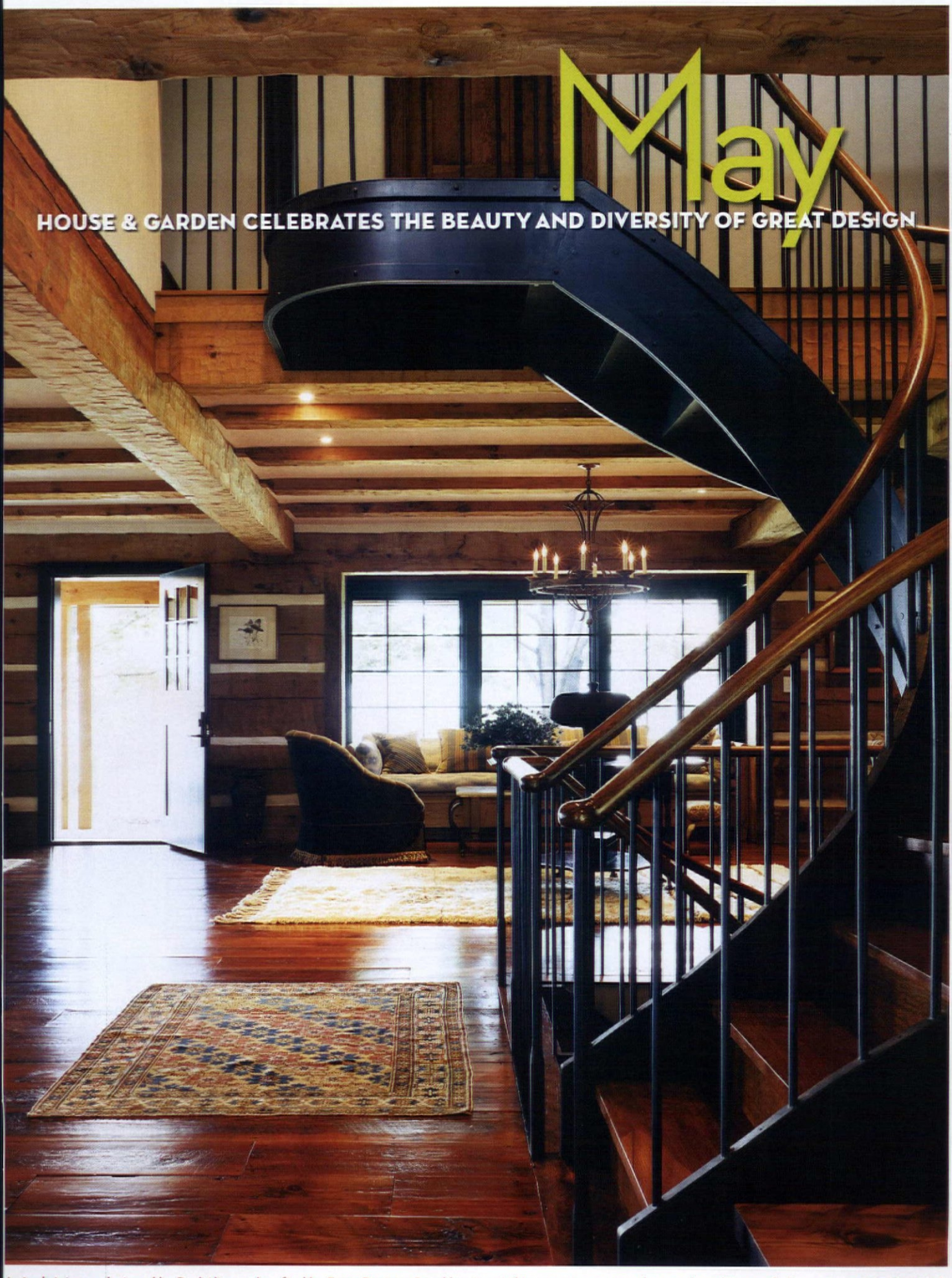
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The stalwart lodge in upstate New York was renovated using reclaimed antique timbers. A new porch, a bay window, French doors, and a balcony, opposite page, were added in order to open the house to the light and the views. A new stone walkway was built by Walter Lazarski of Hudson Valley Stonescapes, Middletown, NY. ▪ A corner dovetail joint, this page, details the 10-inch-thick cedar logs used to form the walls.

Couture Cabin

A rustic retreat in upstate New York takes on a striking and sophisticated new personality when placed in the hands of designer Sara Bengur and architect Paul Alter

Is there an architectural style with more symbolic baggage than the log cabin?

It is North America's scrappy emblem of the frontier spirit—sturdy and solid enough to keep out all manner of hostile forces, from flaming arrows to harsh winters. Think Daniel Boone, Abe Lincoln, *Little House on the Prairie.*

These are the timeworn associations that architect Paul Alter and designer Sara Bengur had to play against in their work on a large log home in the Hudson River Valley. It all began when new clients of Alter's—a fiftysomething couple (he in finance, she in psychology)—showed him the 140-acre estate they'd purchased. "The main house was well-crafted and substantial," Alter says, "but totally unconscious of its spectacular surroundings. It was a sleeping giant that needed to be awakened."

The clients didn't hold fast to cabin nostalgia. Mario Buatta had decorated their Park Avenue apartment, and while the wife didn't want that brand of polish here, says Bengur, "they entertained a lot, so it had to be sophisticated and a little exotic." At the same time, the husband wanted to retain some of the structure's rustic character.

Built in the early 1980s, the house has walls of flat-hewn logs locked together at the corners with impressive dovetail joints. It sits on a ridge that faces west and south toward serene views of low fields and distant hills. But small



In the living room, the look is refined yet robust. Sofas in John Robshaw's custom Links in Madder are paired with an American ball chair from Niall Smith Antiques, NYC. Ikat pillow from Madeline Weinrib Atelier, NYC; Indian coffee table, ca. 1910, from Lief, L.A.; Moroccan tray table from Vieux Carre, NYC; an ammonite and a quartz cluster from Astro Gallery of Gems, NYC; reclaimed teak stool from Chista, NYC; Bakshaish carpet from Rahmanan, NYC.



Exotic fabrics blend with the cabin's frontier spirit to create the sort of panache that Teddy Roosevelt would have loved



windows scattered haphazardly throughout the chopped-up, fortresslike interior largely negated those views, and bland brick fireplaces and cheap wood floors looked merely drab. A kit-built log garage sat to the south, and a guesthouse, also bizarrely segmented into tiny rooms, lay to the north.

Alter's master plan, which the clients embraced wholeheartedly, called for rerouting the roadway approach through the woods and behind the existing structures, leading visitors to a new car barn. The move thus spared the vista from the glint of chrome and car enamel. Guests now enter what Alter calls "the domain of the walking person," crossing through a courtyard on stone paths to a new eastern entryway to the cabin—a stone and glass foyer designed by Alter that nestled within the L-shaped structure. This set up "a new pattern of movement into the house that," he explains, "goes toward the view, toward the light."

The architect gutted the first floor to create one large living area bookended by fireplaces that were amply enlarged and faced in fieldstone. He laid new floors of antique heart pine (hand-rubbed with stain and given a lustrous tung oil finish) and cut larger windows and French doors into the walls to bring in light and open up views. A wood staircase had connected this floor to the second level, while a dark narrow one led down to an unfinished basement. Alter ripped out both, creating a well of light extending from the top floor to the now deepened and refinished basement. A curvy, sculptural modern stair of steel (built in the Brooklyn Navy Yard) now connects all floors.

To add more light and offer visual relief from all the wood, Alter installed an overhead recessed pin spotlight system in the deep bays between the ceiling beams. Bengur—daughter of a Turkish economist and raised in Istanbul *(Cont. on page 184)*



A conversational grouping in the living room, opposite page, includes an armchair and window seat embellished with pillows made of vintage fabric from Virginia Di Sciascio Antique Textiles, NYC. The mahogany 19th-century American center table is from Historical Materialism, Hudson, NY. ■ A cathedral ceiling was added to the guest cabin, this page. The clients brought in matching sleigh beds. Curtains in Tyler Graphics' Fern in Forest, through John Rosselli & Associates, NYC; custom woven carpet from AM Collections, NYC. See Shopping, last pages.

Trade Secrets How a kitchen became th

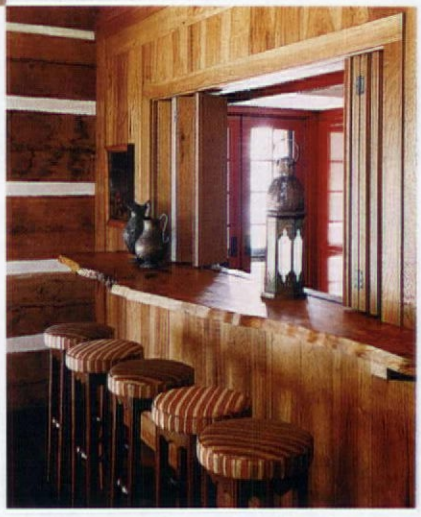


AND UNIQUENESS." SHE SUGGESTS USING "MATERIALS THAT MAKE THE KITCHEN LOOK LIKE OTHER ROOMS IN THE HOUSE," ADDING WARMTH WITH WOOD FLOORS, USING ANTIQUE TILES ON THE BACKSPLASH, PAINTING OR GLAZING CABINETS, AND ADDING BEAUTIFUL HARDWARE. SHE ALSO LIKES TO USE VINTAGE LIGHT FIXTURES—"ESPECIALLY IF YOU ALREADY HAVE UNDER-CABINET TASK LIGHTING"—INSTEAD OF SOMETHING "KITCHEN-Y." HERE THAT MEANT MID-CENTURY COPPER PENDANTS.

VIBRANT COLOR THE CLIENTS WISHED TO HAVE THE KITCHEN'S COLOR STAND OUT, IN CONTRAST TO THE HOUSE'S WOODY INTERIORS, SO BENGUR SPENT UNTOLD HOURS MIXING PAINTS TO CREATE THE RED HUE THAT SHE USED FOR THE CABINETRY. TO LEND THE RED SOME SYMPATHY FOR THE WOOD, SHE TOPPED THE CABINETS WITH A BROWNISH GLAZE, GIVING THEM "MORE DEPTH, AGE, AND WARMTH."



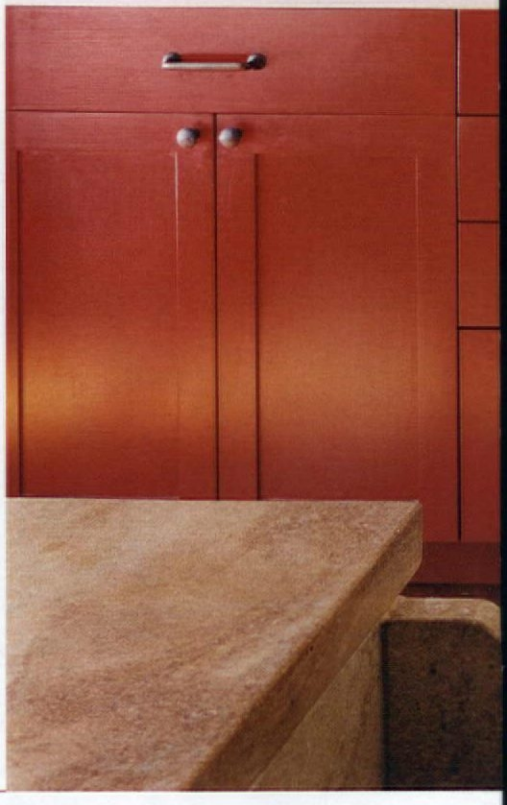
NEW OPENINGS ARCHITECT PAUL ALTER FITTED THE KITCHEN WITH WIDE FLOOR-TO-CEILING POCKET DOORS. BESIDES EFFICIENTLY VENTILATING THE SPACE (THE FLOW OF AIR IS DELICIOUS IN THE SUMMER), THE DOORS OPENED THE KITCHEN TO THE LANDSCAPE. THE GLAZED DOORS ARE TRIMMED WITH WEATHER STRIPPING TO PREVENT A CHILL IN WINTER, AND SCREEN DOORS ARE HIDDEN IN THE POCKETS FOR BUGGY SUMMER NIGHTS. WHY NOT USE REGULAR SWING DOORS? "THIS METHOD CREATES A SIMPLER APERTURE, LIKE A BARN," SAYS ALTER, "SO THERE'S NO VISUAL CLUTTER, NOTHING HANGING IN THE WAY."



SMART SINK ALTER DESIGNED AN INTEGRATED SINK MADE FROM THE SAME ENGLISH LLOWES LIMESTONE AS THE COUNTERTOPS. IT KEEPS THE PROFILE SIMPLE, HE EXPLAINS, AND PROVIDES A CONTINUITY OF MATERIALS THAT AVOIDS A VISUALLY CHOPPY LOOK. THE SINK'S PROPORTIONS ARE GENEROUS. "YOU COULD BATHE A CHILD IN THERE," HE JOKES, ADDING THAT THE STONE SINK ALSO LENDS "AN OLD-WORLD SENSIBILITY, AS IN AN OLD FARMHOUSE."

CHIC TOUCHES "KITCHENS CAN LOOK SO BLAND AND CLINICAL," SAYS DESIGNER SARA BENGUR. "I PREFER TO GIVE THEM CHARACTER

CHATTING SPOT ALTER SEPARATED THE KITCHEN AND DINING ROOM WITH A WALL OF HICKORY AND PECAN WOOD, BUT CUT A PASS-THROUGH WINDOW INTO THE WALL THAT CAN BE CLOSED WITH FOLDING SHUTTERS. THE PASS-THROUGH ALLOWS THE COOK TO TALK WITH GUESTS AND FOLLOW THE GOINGS-ON IN THE DINING ROOM. TO LURE GUESTS TO THE WINDOW, ALTER CREATED A BAR FROM A CANTILEVERED SLAB OF POLISHED 300-YEAR-OLD OLIVE WOOD WITH A NATURAL TAPERED EDGE. BENGUR BROUGHT IN A SET OF FIVE BARSTOOLS FROM PARIS TO MAKE THE AREA EVEN COZIER.

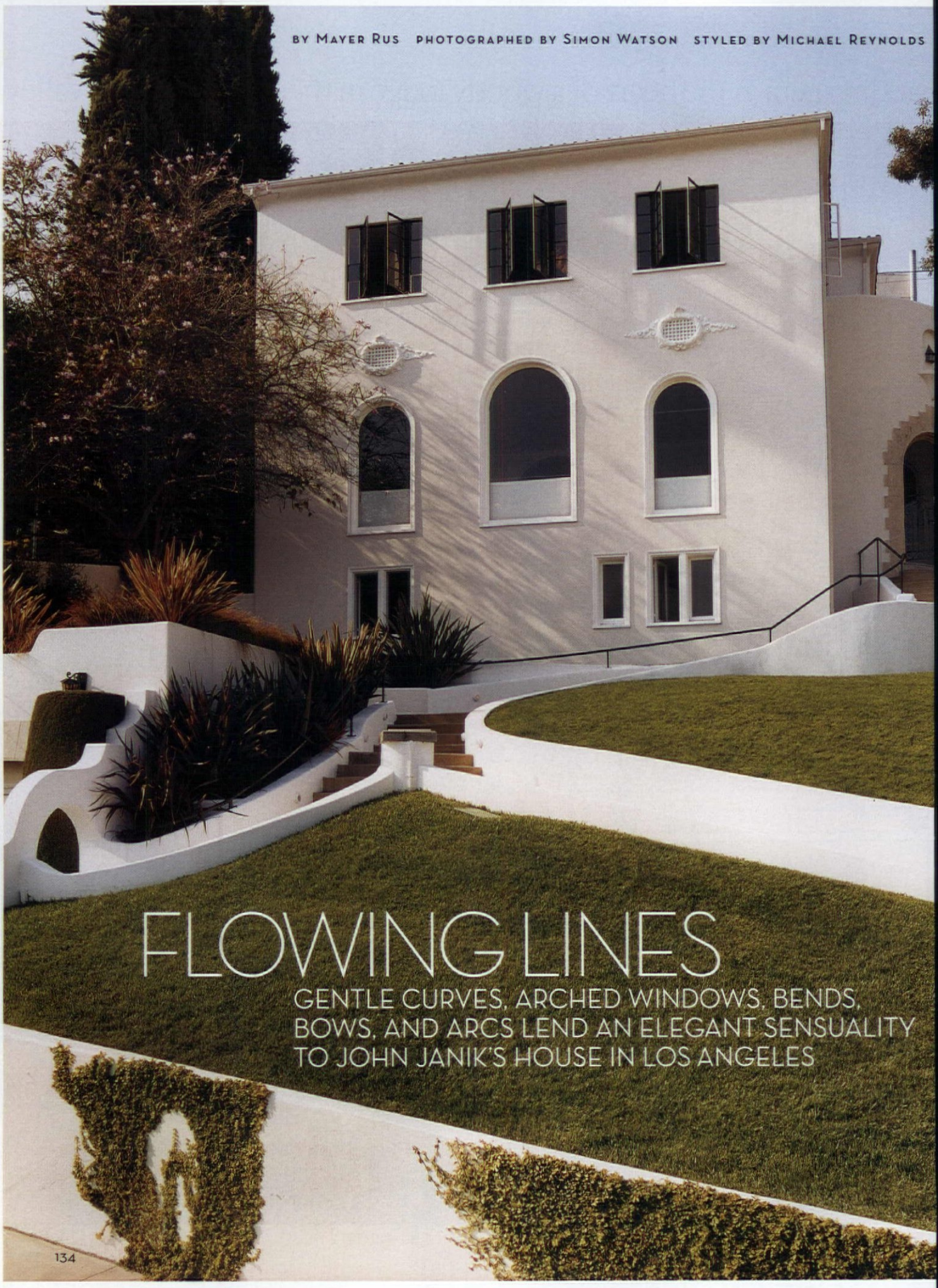


parkling gem at the heart of a woody lodge in the Hudson River Valley



The sink and counter, opposite page, top, are made of English limestone from Paris Ceramics. Faucet by Rohl. ■ French 1940s stools, covered in Christopher Hyland's Chilli Stripe, line the bar at the pass-through, opposite page, bottom. ■ A Viking range, this page, anchors the kitchen. Backsplash in 19th-century Portuguese tiles from Solar Antique Tiles, NYC. Grind and Brew thermal coffeemaker from Cuisinart.

BY MAYER RUS PHOTOGRAPHED BY SIMON WATSON STYLED BY MICHAEL REYNOLDS



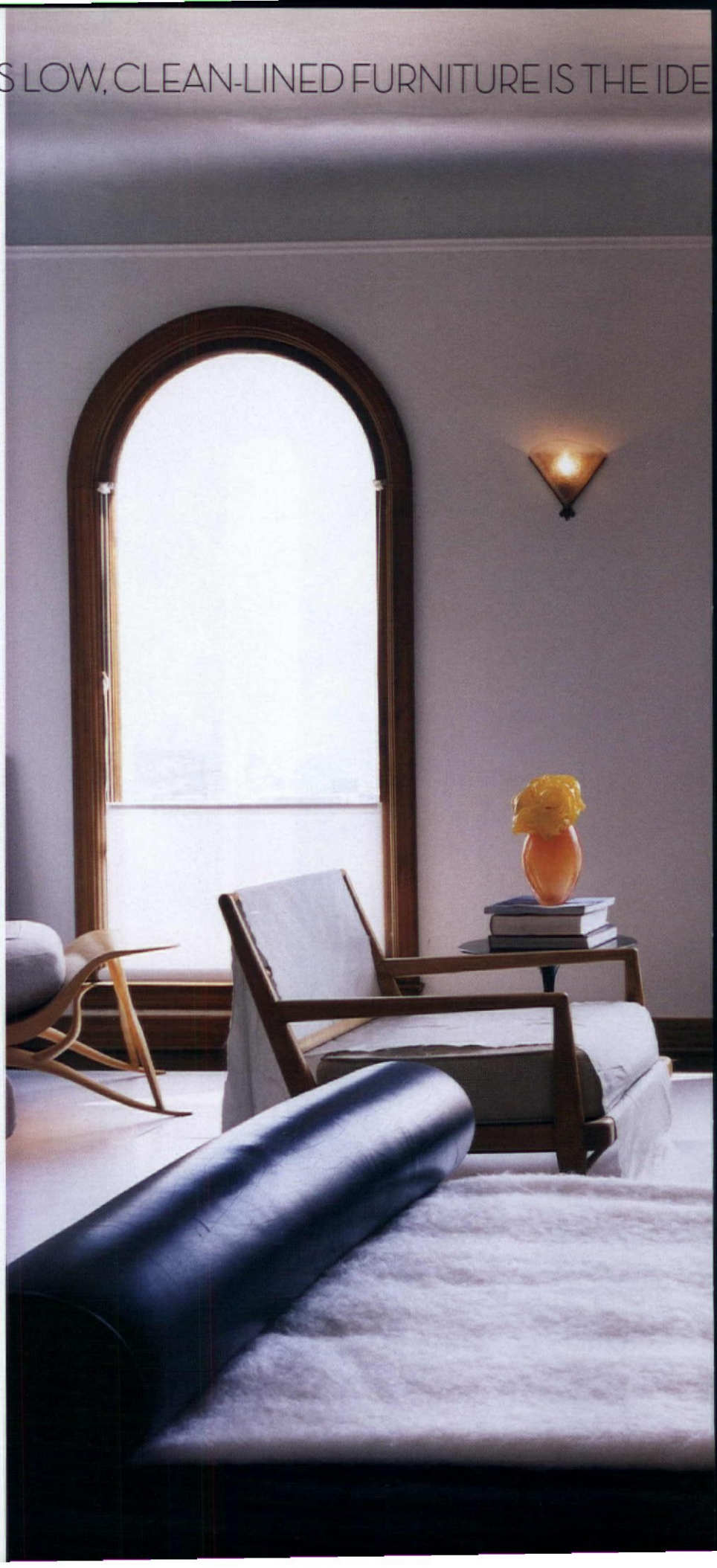
FLOWING LINES

GENTLE CURVES, ARCHED WINDOWS, BENDS, BOWS, AND ARCS LEND AN ELEGANT SENSUALITY TO JOHN JANIK'S HOUSE IN LOS ANGELES



The stucco facade on the front of the house, which was built ca. 1924, is punctuated by a row of large windows, opposite page. ■ From the center staircase, this page, three narrow stained-glass windows help to create a serene space. The hanging light of frosted Murano glass grapes and brass leaves was designed for a brasserie at the base of the Eiffel Tower. An Ettore Sottsass lamp, ca. 1980s, sits on a shelf built into the cast-clay wall.

THE LIVING ROOM'S LOW, CLEAN-LINED FURNITURE IS THE IDE



On a clear day, the vista from designer John Janik's house in Los Feliz stretches all the way to the Disney Concert Hall in downtown Los Angeles. It's not what you'd call a postcard view—Frank Gehry's steel-clad building is little more than a shiny speck on the horizon—but the homeowner is proud to point it out anyway. Janik likes to ponder the substance of design, and he's not afraid to find meaning in obscure connections.

"I was attracted to this house because it embodies a kind of organic modernism particular to the 1920s," Janik says. "It's a different idea of modernism than Richard Neutra and the Case Study houses," he adds, referring to the landmark experiments in California modern architecture developed during the middle years of the past century. "This house has a cellular structure. It's all fluid lines. The spirit of the architecture is closer to Frank Gehry and Zaha Hadid."

Janik acquired the property four years ago, and he has been "enhancing its modernness" ever since. Research revealed a construction date of 1924, but due to vagaries in the labeling and filing of plans during that era, a definitive attribution to an architect has proved elusive. Janik believes his house is the work of A. F. Leicht, a German-American architect responsible for several houses in Los Feliz that share specific details—window construction, surface decoration, even door hinges—with his own.

According to Janik, the house's nonrectilinear form amounts to more than a felicitous aesthetic choice. "The

OUNTERPOINT TO A WALL OF HIGH DOMED WINDOWS



Light and space define the living room. Pieces covered in Larson's Chine silk in Creme—a Robsjohn-Gibbings chair from Rubbish, L.A., and a pair of Easy Armless chairs by Jens Risom, available through Ralph Pucci International—sit opposite a Robsjohn-Gibbings square table from Skank World, L.A. A white mohair blanket from Hermès softens a sleek leather Mies van der Rohe Barcelona couch. Sconces are vintage Lalique, ca. 1924.



structure was in nearly perfect condition when I found it," he says. "It's made of large timber redwood beams laid at an angle. The house is in such good shape because it was built to have a little movement, a little give. All the mahogany windows are original, and the plaster walls still have the original linen on them." In contrast, Janik points to the Ennis house by Frank Lloyd Wright (you may remember it from the movie *Blade Runner*), which is located only a few streets away. "It's built of concrete blocks on an iron structure, which rusted. All that weight and rigidity can become a real problem in an area with significant seismic activity."

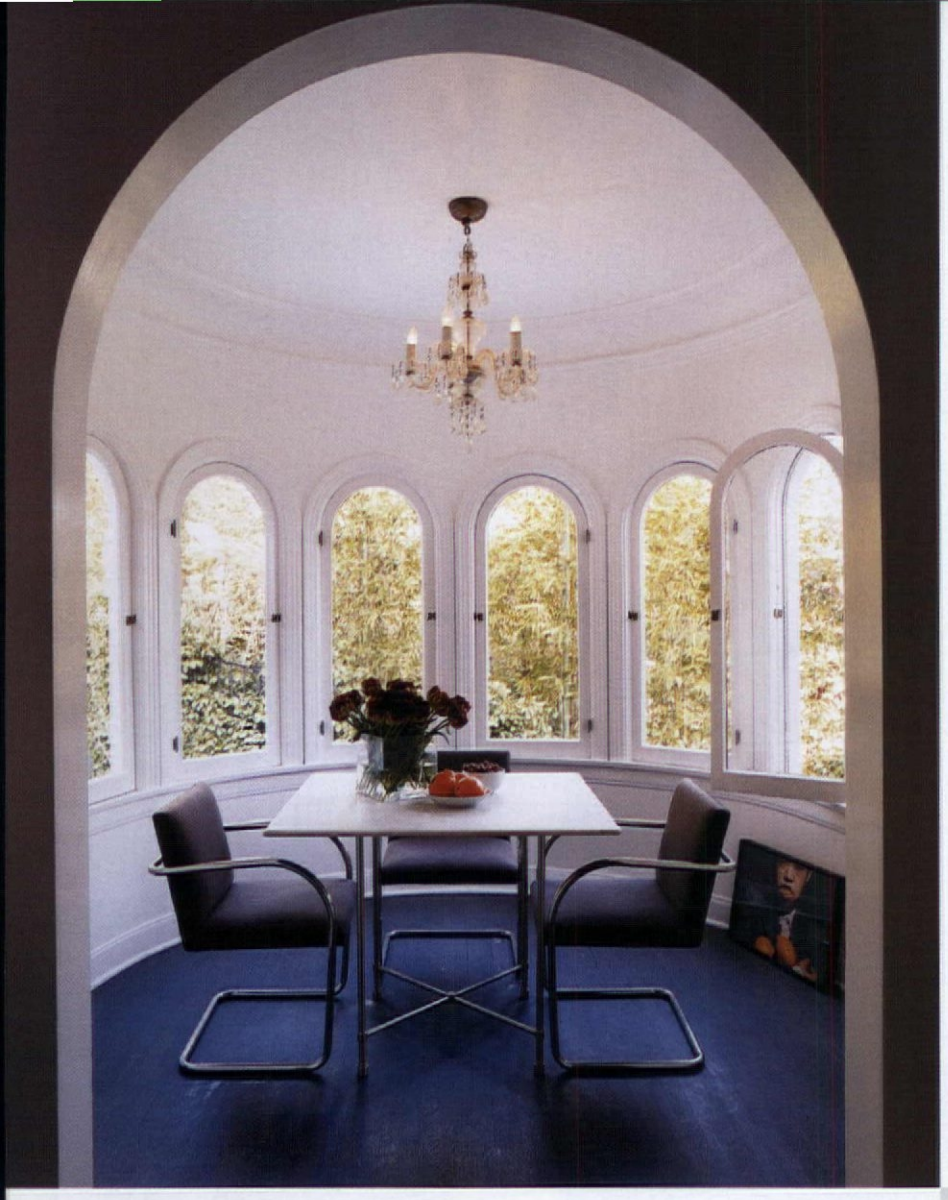
A PHOTOGRAPHIC GRID OF MAGNIFICENT PEACH BLOSSOMS IS A SURPRISING, MESMERIZING PRESENCE IN THE HOME OFFICE

Further evidence of the structural finesse of Janik's house can be found in the central stairwell, one of the most dramatic features of the property. The stairwell's plaster walls are covered in a concrete and clay skin imprinted with a stone pattern. Three long, narrow, stained-glass windows temper the influx of natural light and hence keep the level of heat down. Janik happily reports that the stained glass and the pressed concrete are in pristine condition more than 80 years after they were installed.

The crowning charm of the central stairwell, however, cannot be ascribed to the ingenuity of the original design; it is a 1961 Murano chandelier of frosted-glass grapes that once hung in a brasserie at the base of the Eiffel Tower. "People think I bought the



In the office, opposite page, the clean lines of a Florence Knoll credenza and Bookcloth lamp from Aero Studios, NYC, contrast with a delicate Nymphenburg porcelain sparrow from Arp, L.A., and *Peace Flag* (2004), by Janik and Michael Horta. ■ Elsewhere in the room, this page, a variety of seating—a Mies van der Rohe Barcelona chair by Knoll, a Valentin sofa by Christian Liaigre through Holly Hunt in Larson's Cinema in Koala, and a Jean Prouvé Standard chair from 1950—surround a walnut Florence Knoll conference table, ca. 1972. The large Poul Henningsen vintage copper and steel Artichoke lamp is from Collage 20th Century Classics, Dallas.



In the breakfast room, above, an antique chandelier and a vintage table and chairs make an intimate arrangement. ■ John Janik, right, sits on a staircase leading from the first floor to the kitchen. ■ In the guest room, opposite page, a monochromatic palette gets some orange accents: a mohair blanket from Hermès and a Universale chair by Joe Colombo. The brass and pewter chandelier and sconces, original to the house, add weight to the white walls. Photograph is *Matthew Barney, New York, 1993*, by Michael James O'Brien.

chandelier to adorn the stair, but it's actually the other way around," Janik says. "I bought the house to find a place for this incredible piece that I've been holding on to for years. The chandelier was designed by Slavek, which is a Czechoslovakian name, and it represents a different strain of modernism—a bit more lavish, but still modern. It's also a nod to my Czech past."

Everything is not all fluid lines and rounded forms in Janik's house. The home office was formerly an outdoor sleeping terrace that was enclosed in 1939. That room, he says, is harder and more square than the others, so he placed a large Florence Knoll table with gently curved sides in the center of the space. He also countered the straight lines of the room by installing an artwork that he created with Michael Horta. *Peace Flag* consists of a set of 24 photographs of ravishing peach blossoms laid out in a graphic grid. Janik points out that the photographs can be moved and reassembled in other ways and in other spaces. "We photographed the tree in full bloom, at its most dreamy and romantic," he says. "It's my way of proposing something softer and gentler in the study."

Indeed, Janik tends to rhapsodize about practically every piece of furniture, decorative object, and artwork in the house—he is just that obsessed with design and the things that surround him. He is particularly passionate about the furniture designs and paintings of his friends Paul Mathieu and the late Michael Ray. Consider his description of the daybed designed by Mathieu and Ray in the late 1980s (a slightly different version is available through Pucci International): "It's a place to float away gently. It's all about hope and flight, just like the room where it sits. One time I left the windows open and a bird flew into the living room. It looked very comfortable here. Design isn't just about aesthetics and comfort. It has to be about poetry as well."

He is equally effusive about a photograph by Michael James O'Brien that depicts artist Matthew Barney directing one of the satyrs in *Drawing Restraint 7*. "I like this piece," Janik says, "because it's about otherness, proposing new ideas, proposing dreams."





TRADE SECRETS SMALL KITCHENS NEED SMA





^ Fitted with lockable rubber wheels, Sheffield shelving is a handy, lightweight larder on the go. $1,250, from the Conran Shop. conranusa.com.



^ Good-bye, bulky toasters. LG's LTM9000 combination microwave and toaster restores some of the counter space you need. $140. lge.com.

San Francisco architect Cass Calder Smith says, "The dining room is disappearing, because people don't just cook in their kitchens, they eat and entertain there, too." And though the kitchen may be the nucleus of the modern home, it can't always get bigger. Faced with a cramped kitchen, designers and homeowners devise ways to get the most out of the space. "People build overhead cabinetry or pantries to stash things in, or they make adjustments with adjacent rooms and folding doors," Smith says. The best way to save space is to consolidate many elements. With inspiration from John Janik's small but able kitchen, we hit the market in search of portable, freestanding solutions that are as adaptable as the people they serve.



< When folded, the Wow dining table, made of beech wood and aluminum, tucks easily into a small breakfast nook; extended, it accommodates as many as six people. $1,725, Conran Shop. conranusa.com.

LEXIBLE SOLUTIONS THAT HELP YOU MAKE THE MOST OF THE SPACE



> John Boos's Cucina Avanti—a portable chopping block, shelving unit, and towel rack rolled into one—has a hard maple top that gives the steel body a warm vibe. $500, at Chef Depot. chefdepot.com.



^ Leave it to Europeans to come up with space-savvy designs. Emme Group's Bongos 005 folds two interchangeable cooktops, a prep area, and shelves into one unit. $6,132. salesdpt@emmegroupdesign.com.



< The Window barstool adjusts up to 20 inches, and it's a quick save when you need an extra seat at the table. $1,141, Janus et Cie. 800-245-2687 for a retailer near you.



< Culin Home's magnetic Speed Loop set with stainless-steel knives makes a sleek wall display and clears chunky knife blocks off your countertop. $144, at amazon.com.



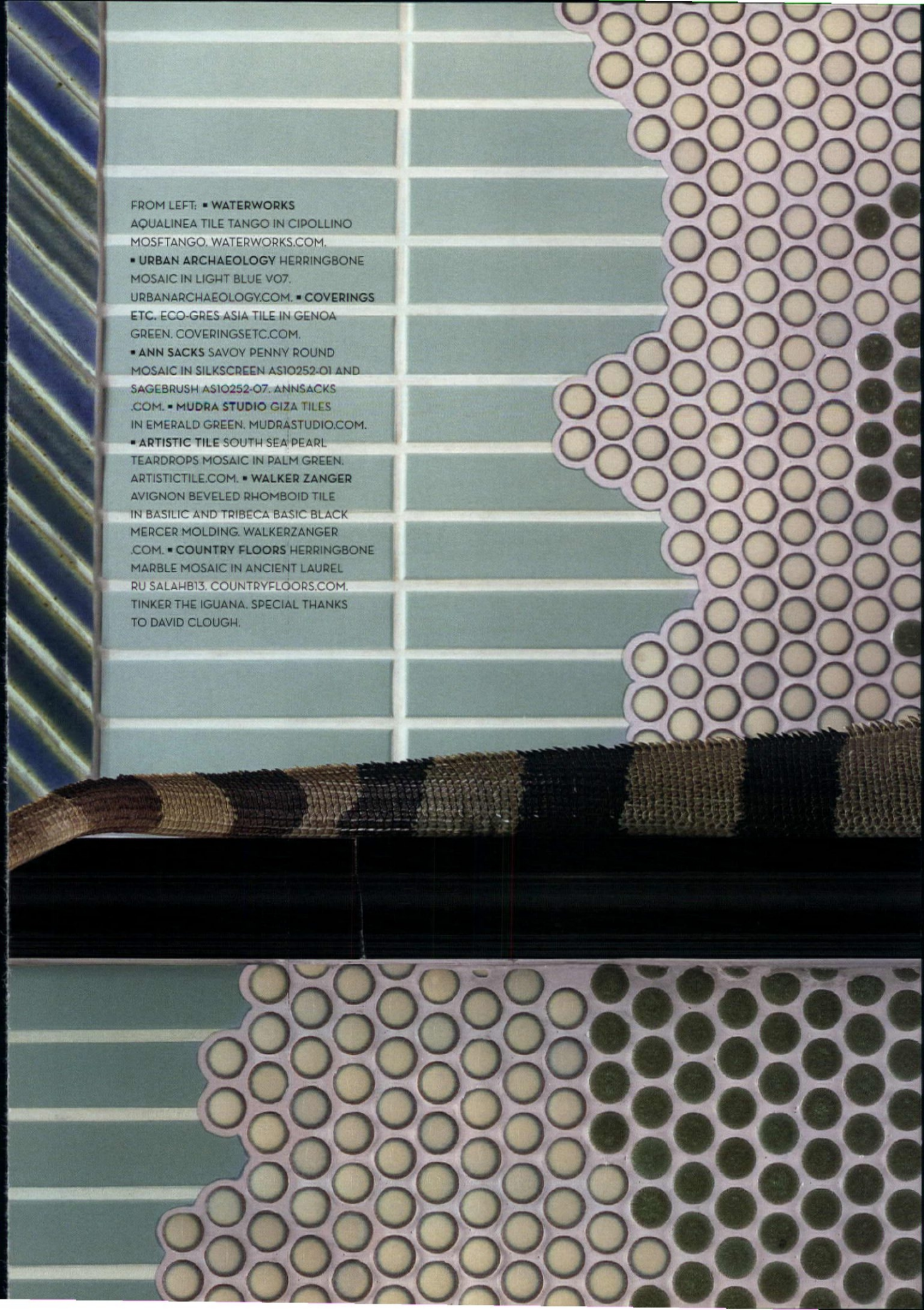
^ Alno's Long Island cooking table features an induction cooktop protected by a glass cover that flips up to prevent splatter. Available in three two-sided tops. $8,400. See alno.com for retailers.



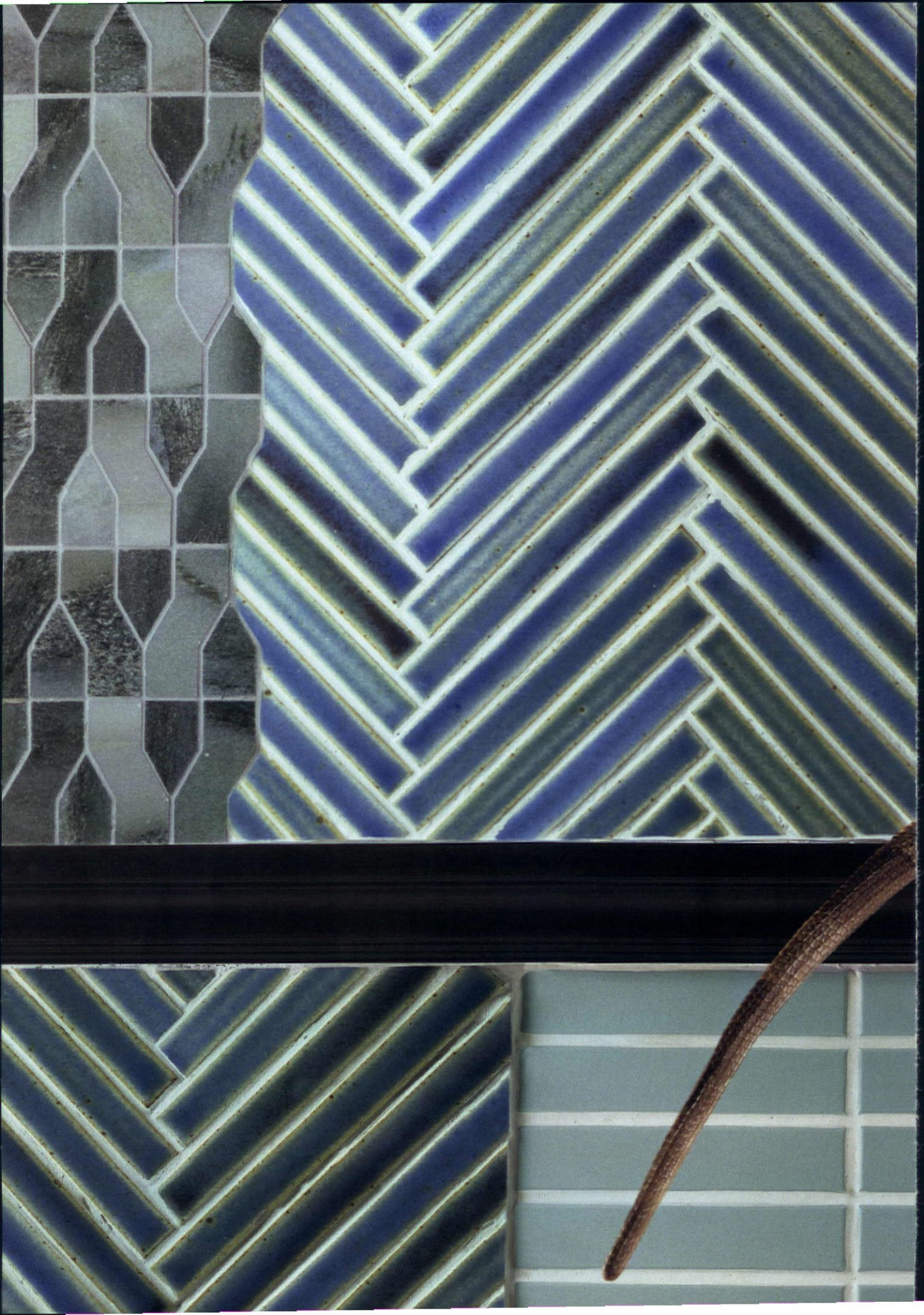
> This stainless-steel Waterstation brings you a sink plus rotating prep areas and accessories, including a straining tray, all organized around a central faucet (sold separately). Storage space below. $12,000, KWC America. kwcamerica.com.

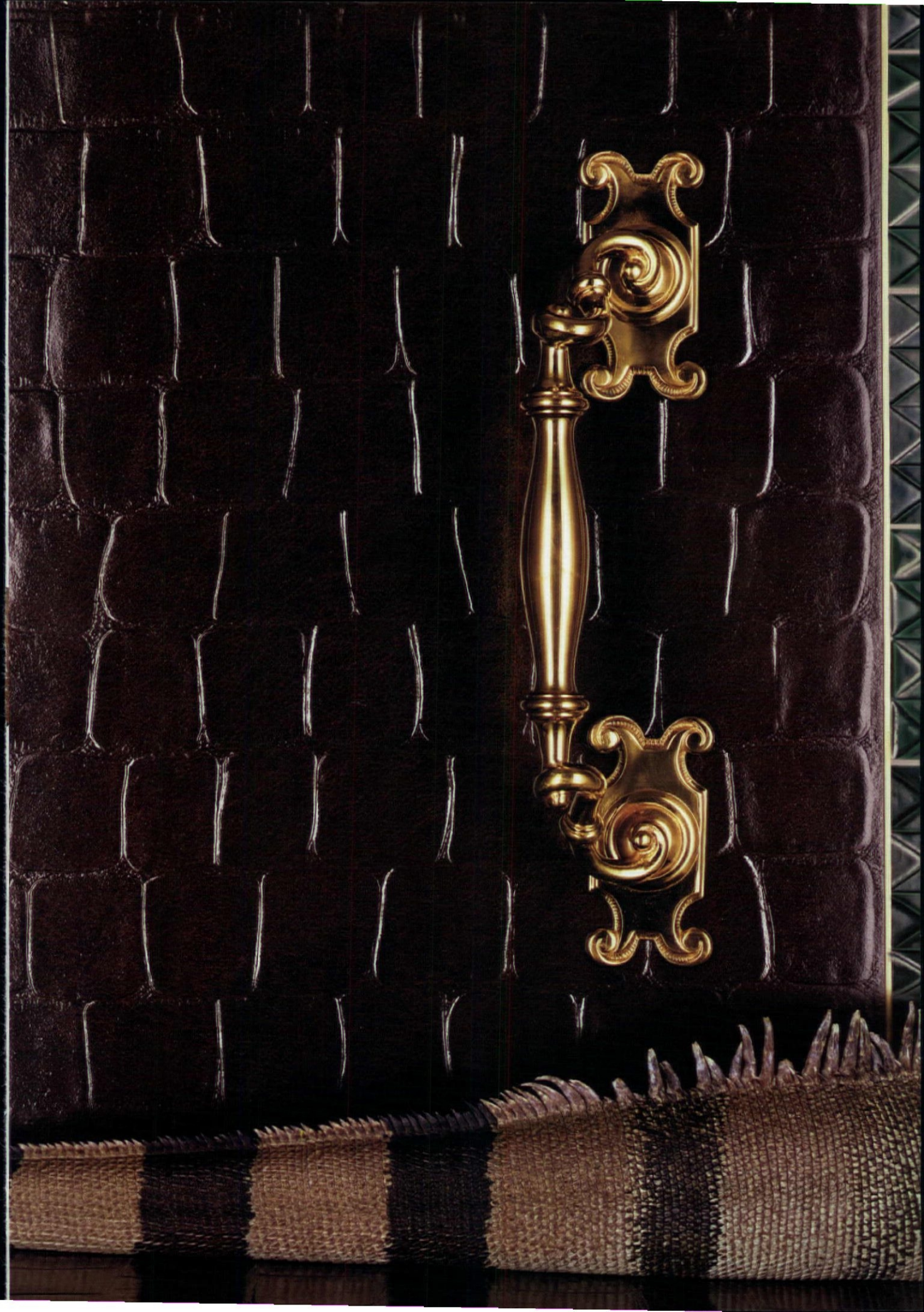


^ With a work top, a fridge, drawers, and more, Joe Colombo's MiniKitchen epitomizes flexible living. About $10,500, Boffi. boffi.com.



FROM LEFT: ▪ **WATERWORKS** AQUALINEA TILE TANGO IN CIPOLLINO MOSFTANGO. WATERWORKS.COM. ▪ **URBAN ARCHAEOLOGY** HERRINGBONE MOSAIC IN LIGHT BLUE V07. URBANARCHAEOLOGY.COM. ▪ **COVERINGS ETC.** ECO-GRES ASIA TILE IN GENOA GREEN. COVERINGSETC.COM. ▪ **ANN SACKS** SAVOY PENNY ROUND MOSAIC IN SILKSCREEN AS10252-01 AND SAGEBRUSH AS10252-07. ANNSACKS .COM. ▪ **MUDRA STUDIO** GIZA TILES IN EMERALD GREEN. MUDRASTUDIO.COM. ▪ **ARTISTIC TILE** SOUTH SEA PEARL TEARDROPS MOSAIC IN PALM GREEN. ARTISTICTILE.COM. ▪ **WALKER ZANGER** AVIGNON BEVELED RHOMBOID TILE IN BASILIC AND TRIBECA BASIC BLACK MERCER MOLDING. WALKERZANGER .COM. ▪ **COUNTRY FLOORS** HERRINGBONE MARBLE MOSAIC IN ANCIENT LAUREL RU SALAHB13. COUNTRYFLOORS.COM. TINKER THE IGUANA. SPECIAL THANKS TO DAVID CLOUGH.







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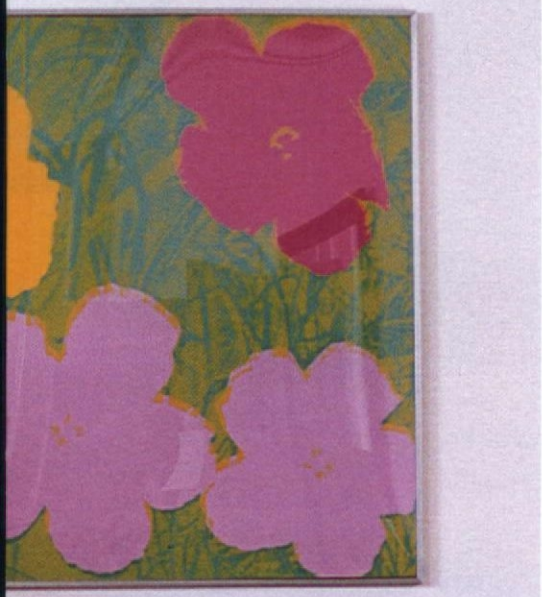


HIGH SPIRITS



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY PASCAL CHEVALLIER
WRITTEN BY IAN PHILLIPS

DESPITE HER ANCIENT AND NOBLE LINEAGE, PARIS-BASED CHILDREN'S WEAR DESIGNER CORDÉLIA DE CASTELLANE HAS A TASTE FOR MODERN, COLORFUL, BREEZY (AND OFTEN PENNY-WISE) DECORATING





Cordélia de Castellane, in a dress by Chloé, poses in the living room of her Paris apartment with sons Stanislas, standing, and Andreas. Warhol flowers provide a punch of color against the white walls, while a mirror by Elisabeth Garouste and Mattia Bonetti adds a striking graphic element to the decor.

As family trees go, 26-year-old Cordélia de Castellane's is one of the lushest. De Castellane can trace her lineage back to the eleventh century and the counts of Provence. One of her early-nineteenth-century ancestors was the mistress of the writer Chateaubriand. Great grandfather Boni de Castellane was a friend of Proust's and a famous dandy who built a pink marble palace in Paris where he gave extravagant parties (one employing a thousand footmen). Her great-great-uncle was the poetic furniture designer Emilio Terry, and her cousin Victoire de Castellane currently creates the fine-jewelry collections for Christian Dior.

With breeding came both beauty and that je ne sais quoi called style. "Cordélia has a type of glamour that is very modern and young," states fashion designer Gilles Dufour. "She's absolutely exquisite. When she walks into a room, you see only her. She just seems to glow." In person she truly sparkles. She talks fast, laughs a lot, and displays a refreshing lack of snobbery. She'll tell you, for instance, that she's not impressed by movie stars: "I'm much more in awe of someone who has written a wonderful thesis." She'll also admit to serial shopping at affordable stores like Topshop, Zara, and H&M, and that she's a huge fan of IKEA. It was at the latter that she bought the portrait of Audrey Hepburn that hangs in the entrance hall of her Paris apartment. "Even if I become a multimillionaire," says de Castellane, "I'll never part with it."

The apartment in question is a discreet duplex, hidden from the gaze of the street, in the city's ultra-smart 16th arrondissement. She shares it with her sons, Stanislas, age 6, and Andreas, 3, and her current boyfriend, Daniel Koetser, the head of a hotel real estate company, who comes from a distinguished family of old masters dealers. (The Koetser collection is part of the permanent exhibition of Zürich's Kunsthaus.) Although de Castellane divorced the boys' father, Hubert Lanvin, two years ago, the pair still get on well. "We're really good friends," she says. "We were brought up in the same milieu; our parents know each other well. There's no animosity at all."

It was after the split that she moved into the apartment. As soon as she arrived, she put down a chocolate brown carpet, lightened the walls, and gave free rein to her creative powers. "At the time, I didn't have a man in my life," she says. "I could do what I liked. So I used quite a lot of pink." Touches of it remain, but she has toned it down since she met Koetser. Other vibrant hues remain as well, especially in the form of Warhol paintings. The day I visited, the one that normally hangs above her bed had been sent away for repairs. "The boys were jumping on the mattress, and the painting came crashing down," she says. ▷



Her children provided the inspiration for her latest career move. In April 2006, she and her cousin Ségolène Gallienne created CdeC, a new line of children's wear. The first collections will be in stores this summer. The aim was to create a luxury product at reasonable prices. "I wanted everyone to be able to dress their kids well, rather than walking past boutiques, saying, 'I can't afford it,'" explains de Castellane. All items will cost less than 40 euros and have an air of bohemian chic. The girls' collection will mimic the sporty, girly look of Chloé couture. The boys' line will have a touch of dash. She has hired Dufour to create pullovers. One of the first will bear the motif of a monkey on a bicycle.

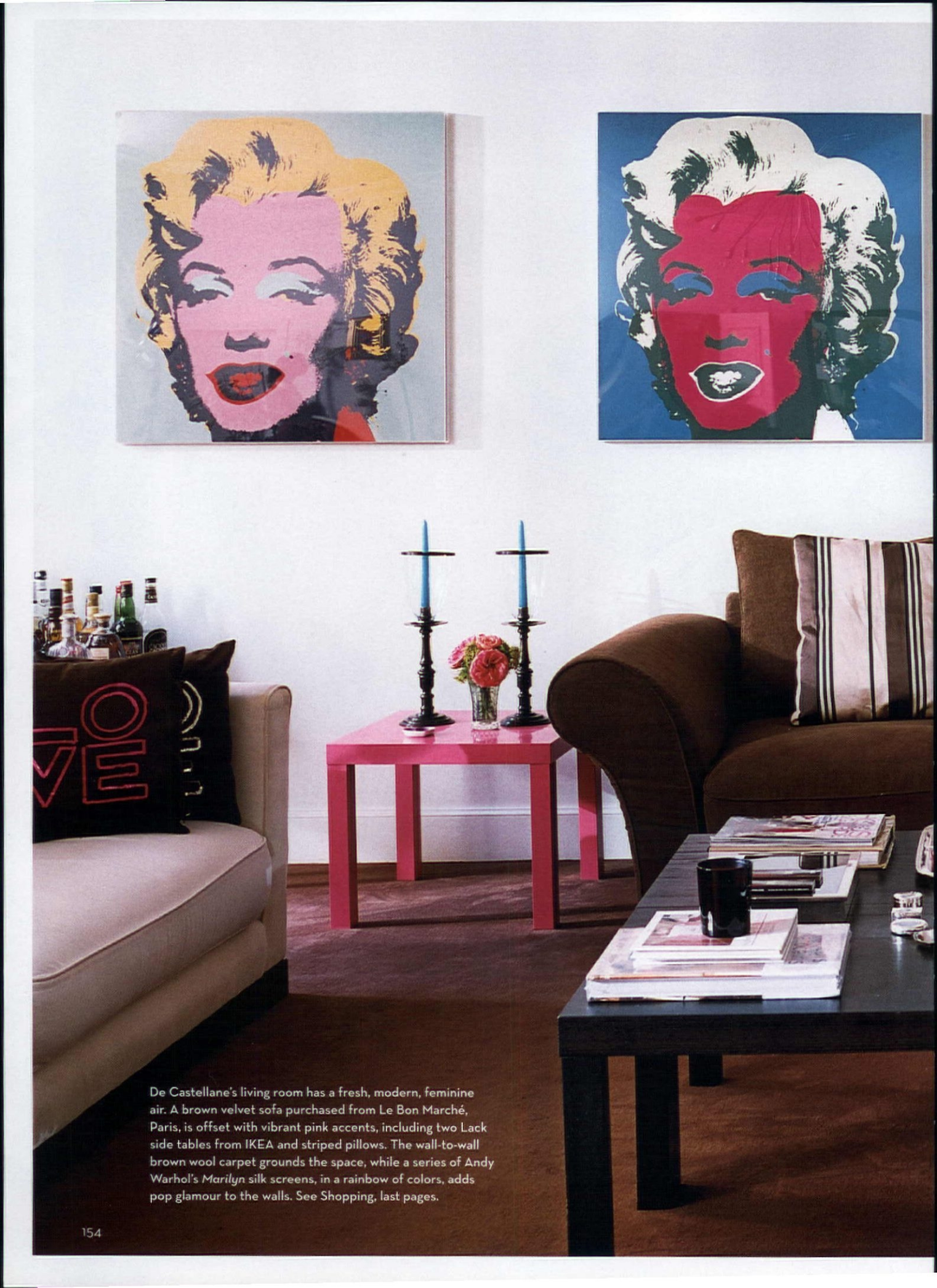
De Castellane caught the fashion bug at an early age, in great part thanks to Dufour. He is de Castellane's mother's best friend and was Karl Lagerfeld's right-hand man at Chanel for some 15 years. As a child, de Castellane visited Dufour often in the studio. "I'd sit in a corner and draw," she says. "I'd pretend that I was the designer for Chanel." At 17, she left school and went to work in the press department of couturier Emanuel Ungaro, where she stayed for seven years. Much of what she knows about interiors comes from her mother, Atalanta, a professional decorator who outfitted numerous houses for Christina Onassis. Their styles differ, however. She describes her mother's as "voluptuous and rich," while she likes the pizzazz of modern design. Accordingly, there are few family heirlooms on view—a Directoire vanity in the master bedroom and four statuettes depicting different fashion styles, inherited from her great-grandmother. Her favorite pieces are quirky flea market finds, like the tentaclelike chandelier in her living room or the Alessandro Albrizzi console in the entry.

Dufour calls de Castellane "a woman with a strong mind who knows what she wants." Not long ago, she spotted one of Garouste & Bonetti's last collaborative efforts—a mirror—in a gallery on the Left Bank. When she asked to buy it, the owner told her firmly that it was not for sale. "I was desperate for something by them," de Castellane recalls. "It took me months to persuade the owner to part with it. But finally I managed to do so—with hours and hours of smiles."





The kitchen, opposite page, top, is casual and chic. The rustic wooden table and benches are refreshingly unfussy. For a similar style, try IKEA's Norden series. A painting by de Castellane's mother, Atalanta, contributes a burst of saturated color. ■ De Castellane and Andreas cuddle in the blue-and-white master bedroom, opposite page, bottom. A throw is made from Pierre Frey's Loup faux fur. ■ The kitchen table, this page, is set with heirloom silver, whimsical majolica, and Murano glass.



De Castellane's living room has a fresh, modern, feminine air. A brown velvet sofa purchased from Le Bon Marché, Paris, is offset with vibrant pink accents, including two Lack side tables from IKEA and striped pillows. The wall-to-wall brown wool carpet grounds the space, while a series of Andy Warhol's *Marilyn* silk screens, in a rainbow of colors, adds pop glamour to the walls. See Shopping, last pages.


MATISSE PICASSO

SIGNATURE STYLE

WHETHER SHE'S AT HOME OR ON THE TOWN, FOR CORDÉLIA DE CASTELLANE GREAT DESIGN IS A WAY OF LIFE



TOP TIMEPIECE *"I WEAR A ROLEX DAYTONA. I LIKE A MAN'S WATCH, AND YELLOW GOLD." OYSTER PERPETUAL COSMOGRAPH DAYTONA, $25,550. 800-367-6539.*



SHOPPER'S DELIGHT *"FOR CLOTHES, THE PLACE I GO COMPLETELY MAD IS TOPSHOP. THERE ARE CHEAP THINGS YOU CAN BUY IN LARGE QUANTITIES. THERE'S NO GUILT WHEN YOU'RE FED UP WITH THEM. FOR HIGH FASHION, I LIKE CHLOÉ, BUT WHEN I GO TO THEIR BOUTIQUE, I HAVE TO THINK FOR HOURS UNTIL I CAN DECIDE ON A JACKET." TOPSHOP TUNIC, ABOUT $38. TOPSHOP.COM.*



CARRYALL CHOICE *"I CARRY AN HERMÈS BIRKIN BAG. I PUT ALL MY MESS IN IT. IT LOOKS REALLY CHIC, AND NOBODY CAN IMAGINE THE CHAOS INSIDE." BIRKIN 35 IN VIOLET CROCODILE, $30,600. HERMES.COM.*

GRAND GETAWAY *"I'M REALLY INTO SEA DIVING AND RECENTLY STAYED AT THE W HOTEL IN THE MALDIVE ISLANDS. IT WAS WONDERFUL: GREAT DESIGN, A VERY YOUNG AMBIENCE. THEY'VE REALLY GOT IT WORKED OUT. IT'S THE ULTIMATE IN LUXURY AND THE ULTIMATE IN SERVICE." WHOTELSTHEWORLD.COM.*



KOOKY COLLECTIBLES *"LIKE A 15-YEAR-OLD GIRL, I COLLECT STICKERS: LITTLE STICKERS OF THINGS LIKE TEDDY BEARS, WHICH I PUT EVERYWHERE. WHENEVER I COME ACROSS PRETTY STICKERS, I BUY THEM. I'VE FOUND GREAT ONES IN SWITZERLAND, IN ENGLAND, IN THE STATES. I HAVE BOXES FULL OF THEM. IN FACT, I LOVE ANYTHING THAT'S GOT TO DO WITH STATIONERY. I'VE GOT TONS." MOSAIC JOURNAL, $14, FRENCH BULL A'MANO, BIRMINGHAM, AL. 205-871-9093. STICKERS AVAILABLE THROUGH PLUMPARTY.COM.*





Favorite Hue

"I ONLY LOOK GOOD IN IT WHEN I'M REALLY TANNED, BUT I LOVE TURQUOISE BECAUSE IT'S SO FRESH. IF NOBODY WOULD STOP ME, I'D PAINT MY HOUSE IN TURQUOISE FROM TOP TO BOTTOM. AS IT IS, I SETTLE FOR SMALL HITS LIKE A TABLECLOTH [RIGHT]." MAEZEP SATIN SANDAL, $675, CHRISTIAN LOUBOUTIN. AVAILABLE AT BERGDORFGOODMAN.COM.



Gem Genius

"LORENZ BÄUMER IS MY FAVORITE JEWELRY DESIGNER. HE'S ONE OF MY MOST FAITHFUL AND BEST FRIENDS. I'VE WATCHED HIM EVOLVE SINCE I WAS 13. HE CREATES STORIES AROUND JEWELS. WHEN MY SON STANISLAS WAS BORN, BÄUMER DESIGNED EARRINGS FOR ME WITH AN S, IN DIAMONDS, FOR STANISLAS. I THINK HE'S THE NEXT JAR." EARRINGS OF PINK SAPPHIRE, TOURMALINE, MORGANITE, AND DIAMOND, LORENZ BÄUMER. LORENZBAUMER.COM.

Beauty Needs

"I USE SISLEY AND NOTHING ELSE. THEIR PRODUCTS ARE ORGANIC AND NATURAL, AND COMPLEMENT MY SKIN TYPE. I LIKE THE SIMPLICITY OF THE BRAND. THERE'S A REAL FAMILY SPIRIT TO THE COMPANY." EMULSION ECOLOGIQUE, $112. NEIMANMARCUS.COM.

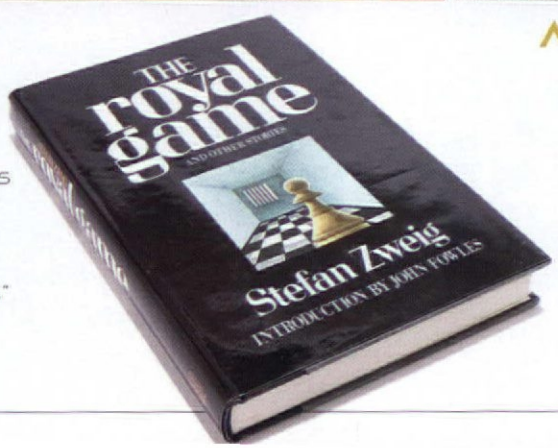






Literary Love

"STEFAN ZWEIG'S 'LETTER FROM AN UNKNOWN WOMAN' IS THE MOST WONDERFUL ROMANTIC NOVELLA THAT I'VE EVER READ. IT'S THE ONLY STORY I CAN READ AGAIN AND AGAIN. I OFTEN TAKE IT WITH ME WHEN I TRAVEL." FROM THE COLLECTION "THE ROYAL GAME AND OTHER STORIES," AVAILABLE IN PAPERBACK, $17 AT AMAZON.COM.



On Her Designs

"MY OFFICE SPACE UNDER THE STAIRCASE IS MY HANGOUT. I LIKE ORDER IN MY LIFE, BUT THAT'S THE ONE PLACE IN JOYFUL DISARRAY. I TACK UP IMAGES AND DRAWINGS THAT INSPIRE MY CLOTHES DESIGNS. I START TO SKETCH, AND DETAILS ON A GROWN-UP'S BLOUSE WILL APPEAR ON A KID'S TOP. THIS YEAR I CHOSE PALE COLORS WITH LACE FOR GIRLS AND A PETER PAN STYLE FOR BOYS: TAUPES AND KHAKI IN SIMPLE CUTS. NEXT WINTER IT'S A GYPSY/ROCK STAR LOOK: ROMANIAN-STYLE TUNICS WORN WITH SKINNY JEANS."

PRODUCED BY MAYER RUS
PHOTOGRAPHED BY ANTOINE BOOTZ
STYLED BY MICHAEL REYNOLDS
WRITTEN BY JAMES SERVIN



STARTING OVER, ARTFULLY

A PAIR OF LAMPS INSPIRED GEORGE AND NAOMI FERTITTA TO REDO THEIR MANHATTAN APARTMENT. WITH HELP FROM STEPHEN MILLER SIEGEL, THEY MADE IT INTO A SHOWCASE FOR CONTEMPORARY WORKS



In the entry gallery, opposite page, a painting by Wifredo Lam, purchased from Sotheby's, is juxtaposed with a display of Ethiopian walking sticks. ■ Modern art is prominent in almost every room of the house, including the living room, this page, which features a painting by Milton Avery. The limestone mantel and the custom chair in Rogers & Goffigon's Nevis in Milk provide a neutral backdrop. All custom pieces are by Stephen Miller Siegel.

Vintage lighting casts a warm glow over the library. A pair of wood and brass lamps, ca. 1950s, from Karl Kemp Antiques, NYC, frame an abstract painting by Herbert Ferber. A lamp from Alan Moss, NYC, is paired with art by Le Corbusier. Seating includes two custom armchairs in Clarence House's angora mohair in Empire Green and a custom sofa by DeAngelis Ltd., NYC. A Tibetan wool and silk carpet is from Doris Leslie Blau.



Seven years ago, George Fertitta purchased a pair of tall, lean, sculptural lamps by Agostini. "They reminded him of Giacometti," says his wife, Naomi. She, too, liked the lamps, but, unfortunately, they didn't work anywhere in the East Side Manhattan apartment with the decor it had then. Around the same time, the couple's older son, Cree, had gone off to college, and his parents began redoing the apartment. "People feel bad when their children leave home, but they get excited that they can redecorate," Naomi says.

In the go-go 1980s, the Fertittas decorated their home in nineteenth-century French Empire and English Regency style. "It was very warm and friendly, a nice environment to raise the kids in," Naomi says. "Our tastes had changed over time, too. We wanted to lighten things up." Soon, a full-scale renovation project was under way and the apartment took a new direction. "We kept the lamps," Naomi says, "and got rid of the furniture." With a growing interest in mid-twentieth-century art, the Fertittas, working with architect and designer Stephen Miller Siegel, recast their home in a subdued but captivating style, with a carefully edited collection of modern and antique furniture, a neutral palette, and some art treasures.

In their 350-square-foot hallway—or gallery, as the Fertittas call it—where bicycles once scooted by, now a painting by Cuban artist Wifredo Lam depicts in tan and copper tones a cluster of figures floating in a shadowy limbo. Next to the painting,





The sleek, sophisticated dining room, above, has an Edward Wormley table, ca. 1950s, and French Empire chairs, ca. 1840, in Le Crin's Snake fabric. The custom chandelier echoes two Agostini bronze sconces. ■ Curvaceous mid-century pieces—an Eero Saarinen table, French bistro chairs—make the breakfast room, opposite page, inviting. Lithographs are by Andy Warhol. Custom banquette in Rogers & Goffigon's Mottisfont in Pepper.

nine walking sticks from Ethiopia, used by pilgrims on their way to shrines, have been assembled on a platform as though they were part of an exhibit. Nearby, a fixture of Venetian Murano glass flowers lends a peaceful shimmer. "A friend said that the light reminded her of the Bellagio in Las Vegas," Naomi says with a laugh. "Just a little flash."

George Fertitta is the high-energy visionary; Naomi, who looks like a chic downtown artist, is the aesthete who worked at magazines and cosmetics companies before getting her master's degree in social work at Columbia University. Last year, George traded his title as founder and chief executive of the advertising agency Margeotes Fertitta (whose clients include Campbell's soup, Godiva, and Bacardi, as well as the National Football League) to become the chief executive of NYC & Company, the marketing organization for the City of New York. "We're highly opinionated in the same way," Naomi says. "We grew up together, and our tastes have evolved together."

The couple lived in two apartments before settling into this 3,000-square-foot, three-bedroom place overlooking the Central Park reservoir. "They were very sophisticated when I met them," says Siegel, who has worked with the Fertittas ever since they moved into their Fifth Avenue home 20 years ago. "They became mentors to me. When I started my business, I worked for a year out of George's office. They knew the right restaurants; they knew exciting people."

Siegel built walnut bookcases for the library (which was once Cree's room), installed gallery lighting in the hallway, and brought in Tibetan carpets and furniture coverings in creams, silver-whites, and taupes. (Some remnants of the older decor remain, including the Empire chairs in the dining room and a fruitwood Biedermeier bench in the living room.) While these touches gave texture to the room, making it look "not so much like a stage set," Naomi says, the modern aesthetic took over with paintings—many of them nudes—by mid-twentieth-century artists such as Milton Avery, Alexander Calder, and Henry Moore. "It seems like so much of the art we have is figurative," says George. "My younger son, Cameron, says that we have 'the home of nipples and breasts.' " ▷





The master bedroom, left, is rich in texture, with a creamy palette. The custom bed in Rogers & Goffigon's Cervo in Fawn has a Nicole Fahri silk bedspread in beige and pillows in Venetian velvet. A Regency bull's-eye mirror, ca. 1800, is above. ▪ George and Naomi Fertitta, below, stand in the entry gallery. ▪ In the master bedroom, opposite page, a Biedermeier bench in Brunschwig & Fils's Leopard silk velvet in Natural is in front of a 1950s French gilded screen. A portrait by Laura Karetzky sits on top of a 1950s Tommi Parzinger dresser.

There are a few exceptions to this emphasis on the body beautiful, most notably the Warhol flower lithographs that hang in the kitchen. The artist himself gave George the renderings of a peony, a chrysanthemum, and a hydrangea after his ad agency did promotional work for *Interview* magazine. "I used to hang out a bit at the Factory," George says. "We were having dinner with Andy one night, and he found Naomi so engaging that he asked her to do interviews for the magazine."

George and Naomi often take a cab downtown to visit Cree, 26, and 19-year-old Cameron, while dreaming about a faster-paced life in Lower Manhattan. Then they return to their cozy uptown home, where they often entertain couples for casual dinners in the kitchen. (Naomi says she occasionally cooks a risotto or "hearty peasant food.") Twice a week, the apartment's focal point, the gallery, becomes a yoga studio when a teacher instructs Naomi and two of her friends in the ashtanga discipline. "We do headstands here," Naomi says, adding that everyone in the class is limber enough to do the pose freestanding. That's a good thing, because Naomi has one mandate about doing yoga in the gallery: "No feet on the walls."

James Servin, a writer and editor, is based in New York City.





ELSIE IN AMBER

SEVENTY YEARS AFTER IT WAS DESIGNED BY THE GREAT ELSIE DE WOLFE, A BEVERLY HILLS HOUSE PRESERVES HER EVERY GESTURE



Uncluttered spaces, like the sunroom, this page, were a departure from the Victorian style, still popular in the early 20th century. *Zebra and Black Panther with Cacti* (1936), by Charles Baskerville, was commissioned for the house. ■ On September 9, 1944, Elsa Maxwell threw a party here, opposite page, with stars including Orson Wells, top right, and Charles Boyer, with drink in hand.

PRODUCED BY MAYER RUS STYLED BY MICHAEL REYNOLDS PHOTOGRAPHED BY SIMON WATSON WRITTEN BY CHRISTY HOBAR



De Wolfe adored chinoiserie, featured boldly in the living room. A pair of club chairs, ca. 1935, in a neutral cream damask pop against the patterned walls. Chinese antiques, including a carpet and a pair of lamps made from famille rose faceted jars, complement the bamboo-lined mirrors. Symmetry is achieved through pairs: French Empire-style étagères, antique Chinese baluster form vases, Art Moderne cut-glass and chrome sconces, and 19th-century Italian inlaid fruitwood three-drawer commodes.



THERE ARE GHOSTS IN THIS BEVERLY HILLS HOUSE.

You feel them the instant you step onto the foyer's black-and-white linoleum. A glance at the intricate eighteenth-century carved-ivory mirror reveals a fleeting glimpse of gold lamé. You turn and follow its shadow into an immense living room with bold chinoiserie wallpaper, carefully arranged sitting areas, and hand-painted trompe l'oeil bamboo-framed mirrors, walls, and doorways. A suspicion of cigarette smoke floats in the air, mingling with the faint din of polite chatter, clinking glasses, and then riotous laughter. There's a fabulous party going on here; the guests (surely dressed in Adrian and Balenciaga) aren't tangible, but they're not hard to see.

Elsie de Wolfe designed the interiors of this house around 1936 for Countess Dorothy di Frasso, an American heiress who married an Italian nobleman and landed in Beverly Hills during its golden age. De Wolfe, who famously designed the homes of the Fricks, the Vanderbilts, and the Morgans, appealed to lesser-known—but rich enough—people who hoped to raise their social standing by hiring her, too. Countess di Frasso got signature de Wolfe—*verre églomisé* pilasters, a mirrored fireplace, expensive art, the black-and-white floor—and a perfect backdrop for her glamorous parties. Hollywood stars and starlets came





In the dining room, above, pieces in a Rococo Revival style—a custom-made carved walnut enamel-painted dining table and arch-top beech wood chairs in a peacock blue leather—speak to de Wolfe's preference for a lighter, more playful opulence. The table displays two Belle Époque marble and gilt-bronze candlesticks, and a 19th-century Capo di Monte trophy urn. Walls are covered with custom mirrored panels done in the manner of Jean-Baptiste Pillement; their backing has been cut away to reveal painted chinoiserie landscapes. ■ In another view, opposite page, an American sterling silver vase tops a 19th-century Hispano-Moresque tortoiseshell and mother-of-pearl nine-drawer commode.

through, joined by European aristocrats, title-winning boxers, and even Bugsy Siegel (one of di Frasso's lovers). José Iturbi, the dashing Spanish-born composer and pianist, made several appearances and would play for di Frasso's friends. Sometime around 1947, he bought the house from di Frasso—completely furnished.

Iturbi, who rose from humble beginnings to become a world-renowned musician, sometime actor, and host to frequent gatherings at his new home, "saw the house as a work of art, a thing of beauty," says Donelle Dadigan, his goddaughter, who grew up spending time at the house. "His mind-set was to help preserve the house. He would never replace anything. He only added to it." So the 70-year-old silk curtains, frayed a bit in spots, still frame the windows; an elaborate Belle Époque column clock and a pair of five-light marble and ormolu candelabra still sit on an elaborate tortoiseshell and mother-of-pearl commode; and the mirrored backgammon table, surrounded by four de Wolfe–designed white leather chairs, waits for a match in the sunroom.

"The house came as a complete surprise to me—it was a lost gem," says Hutton Wilkinson, president of the Elsie de Wolfe Foundation. "It has all the bells and whistles" of a classic Elsie de Wolfe design. "It's absolutely extraordinary." He notes the mirrored chamfered corners where the walls meet the ceiling in the living room and in one bedroom: "They directly correlate with what she did at Villa Trianon [de Wolfe's home in Versailles]."

The dining room is striking. Mirrored walls are scraped away in places to reveal scenes of exotic Asia painted on canvas underneath, making the enormous room, with a dining table that seats 14 and various commodes and cabinets, appear even larger. The blue *(Cont. on page 186)*



THE LEGACY OF ELSIE



ELSIE DE WOLFE BANISHED THE DARK, VICTORIAN DECOR OF HER DAY BY TAKING DOWN THICK VELVET CURTAINS AND OFTEN REPAINTING BUSY WALLPAPERED ROOMS IN CALMING NEUTRALS. SHE ALSO CREATED A BILLION-DOLLAR PROFESSION BY BEING THE FIRST TO "CHARGE PEOPLE FOR TASTE," ACCORDING TO HUTTON WILKINSON, PRESIDENT OF THE ELSIE DE WOLFE FOUNDATION. HER INFLUENCE CAN BE SEEN IN THE WORK OF MANY IMPORTANT DECORATORS, INCLUDING:

1 **RUBY ROSS WOOD** (1880–1950) GHOSTWROTE DE WOLFE'S MAGAZINE ARTICLES ABOUT STYLE, WHICH WOULD LATER BE THE BASIS OF DE WOLFE'S BOOK THE HOUSE IN GOOD TASTE. IN SO DOING, WOOD PICKED UP ENOUGH DESIGN SENSE TO SET UP HER OWN SUCCESSFUL BUSINESS.

2 **SISTER PARISH** (1910–1994) HIRED BY JACQUELINE KENNEDY TO DESIGN THE PRIVATE QUARTERS OF THE WHITE HOUSE IN 1960, PARISH MADE COUNTRY ELEGANCE CHIC. SHE JOINED ALBERT HADLEY IN 1962 TO CREATE ONE OF THE MOST IMPORTANT DESIGN COMPANIES OF THE CENTURY.

3 **BILLY BALDWIN** (1903-1983) HIS WORK WAS CRISP, COMFORTABLE, AND ALWAYS IN GOOD TASTE. HE IN TURN INFLUENCED ALBERT HADLEY AND JEFFREY BILHUBER, AMONG OTHERS.

4 **TONY DUQUETTE** (1914–1999) THIS HOLLYWOOD DESIGNER OF MOVIE SETS AND COSTUMES WAS DE WOLFE'S LAST GREAT PROTÉGÉ. HE WAS RESPONSIBLE FOR MUCH OF THE DECOR OF THE BEVERLY HILLS HOUSE DE WOLFE LIVED IN DURING THE WAR.











The large master bath, opposite page, is characterized by sleek surfaces. A specially commissioned blue Art Deco tub chair, ca. 1936, complements the pink and white tile. The bust of Marujin Iturbi (1926) by François Black is in white marble. ■ The master bedroom, this page, is a luxurious mix of materials and styles. The headboard and bedside flanking panels are part of a five-piece de Wolfe-designed Art Deco suite comprised of clear and topaz-faceted mirrors. A pink silk coverlet highlights the flowers depicted in a set of 20th-century Chinese hand-painted wallpaper panels. The console is one of a pair of Art Moderne demilune figured fruitwood commodes, ca. 1925.

TRADE SECRETS

THE PRINCIPLES BEHIND ELSIE DE WOLFE'S LEGENDARY GOOD TASTE ARE STILL COMBINED FOR A TIMELESS ELEGANCE

PAINTED FURNITURE REBELLING AGAINST VICTORIAN STYLE, DE WOLFE TURNED TO 18TH-CENTURY SILHOUETTES, PAINTED TO COMPLEMENT HER INTERIORS. **1** F. P. VICTORIA & SON RATEAU CHAIR, $6,900. 212-813-9651.

CHINTZ DUBBED THE "CHINTZ DECORATOR" EARLY IN HER CAREER, DE WOLFE NEVER FLAGGED IN HER DEVOTION TO THESE PRINTED COTTONS, ESPECIALLY IN FLORAL PATTERNS LIKE **5** LEE JOFA'S MAYFIELD HANDBLOCK IN BISCUIT.

SATIN LUSTROUS SATIN WINDOW TREATMENTS IN BLUE-GREENS, GOLDS, AND ROSES IMBUED ROOMS WITH QUIET LUXURY. **6** CLARENCE HOUSE'S MONCEAU SATIN IN WILLOW, **7** LELIEVRE'S SATIN STEPHANOIS IN GLAIEUL, AND **8** CLARENCE HOUSE'S MONCEAU SATIN IN BUTTER.



TREILLAGE BY APPLYING LATTICEWORK TO WALLS AND CEILINGS, DE WOLFE CREATED A STRONG ARCHITECTURAL EFFECT. **2** ACCENTS OF FRANCE CREATES CUSTOM TRELLISES FOR ANY SPACE. ACCENTSOFFRANCE.COM.

ANIMAL PRINTS EXOTIC HIDES WERE USED ON FLOORS AND UPHOLSTERY. FOR PRACTICALITY, CARPETING OFTEN REPLACED SKINS ON FLOORS. **3** ZEBRA AND **4** LEOPARD CUB, STARK CARPET.

FERN PRINTS OF THE ELEMENTS SHE USED OFTEN, FERNS ARE MOST IDENTIFIED WITH DE WOLFE. **9** OLD WORLD WEAVERS' DE DOROTEA IN PARSLEY IS A FINELY DRAWN SPECIMEN.

SLIPPER CHAIRS CHAIRS OF DIMINUTIVE PROPORTIONS WERE EASILY MOVED ABOUT. **10** BEDFORD SLIPPER CHAIR, $1,750, BY DWELLINGS. DWELLINGSHOME.COM.

VERRE ÉGLOMISÉ *REVERSE-PAINTING GLASS ADDS A DECORATIVE ELEMENT TO MIRRORED SURFACES.* **11** *CHINOISERIE AND* **12** *LATTICE WITH FORTUNY BACKGROUND ARE JUST TWO DESIGNS ARTIST MIRIAM ELLNER CAN APPLY TO CUSTOM FURNITURE OR WALL PANELS. MIRIAMELLNER.COM.*

MIRRORED FURNITURE *REFLECTIVE SURFACES WERE DE WOLFE'S SECRET WEAPON AGAINST DARK INTERIORS.* **14** *F. P. VICTORIA & SON STILL PRODUCES THIS FOOTSTOOL, $8,000, THAT DE WOLFE COMMISSIONED THE FIRM TO MAKE FOR HER. FPVICTORIA.COM.*

QUILTED SILKS *LUXE MATELASSÉS IN COTTON OR SILK WERE USED FOR BED HANGINGS AND DRAPERIES. GEOMETRIC QUILTING GIVES THESE AN ART DECO EDGE.* **16** *STROHEIM & ROMANN'S AGRA QUILTED SILK IN CIEL.* **17** *BEACON HILL SILK DIAMOND IN FERN.* **18** *MARIA ISABEL'S QUILTED SILK IN ANGEL SKIN AND* **19** *EYESHAM IN HEATHER ROSE, BOTH STROHEIM & ROMANN.*



BAMBOO *GET THE LOOK OF FAUX-PAINTED MOLDINGS WITH DRAPERY HARDWARE.* **13** *SET OF BAMBOO CURTAIN RINGS, $35. PASSAGEMS.COM. JOSEPH BIUNNO CUSTOM GOLD RING.*

INLAY *STATEMENT-MAKING ANTIQUES ADDED A REFINED EXOTICISM.* **15** *THIS INDIAN CHEST WITH BONE INLAY PACKS A GRAPHIC PUNCH IN BLACK AND WHITE—A FAVORITE DE WOLFE COLOR COMBINATION. $2,595, ABC HOME. 212-473-3000.*

CHINOISERIE *MURALS AND WALL PANELS, OFTEN IN DEEP BLUES AND GREENS, INJECT INSTANT GLAMOUR.* **20** *EARLHAM IN BLUE WILLIAMSBURG IS A TRADITIONAL HAND-PAINTED DESIGN BY DE GOURNAY.* **21** *SCALAMANDRÉ'S CHINOISE EXOTIQUE IN TEAL DELIVERS DRAMA AS WELL AS WHIMSY.*

PRODUCED BY MELISSA OZAWA
PHOTOGRAPHED BY DANA GALLAGHER
WRITTEN BY DEBORAH NEVINS

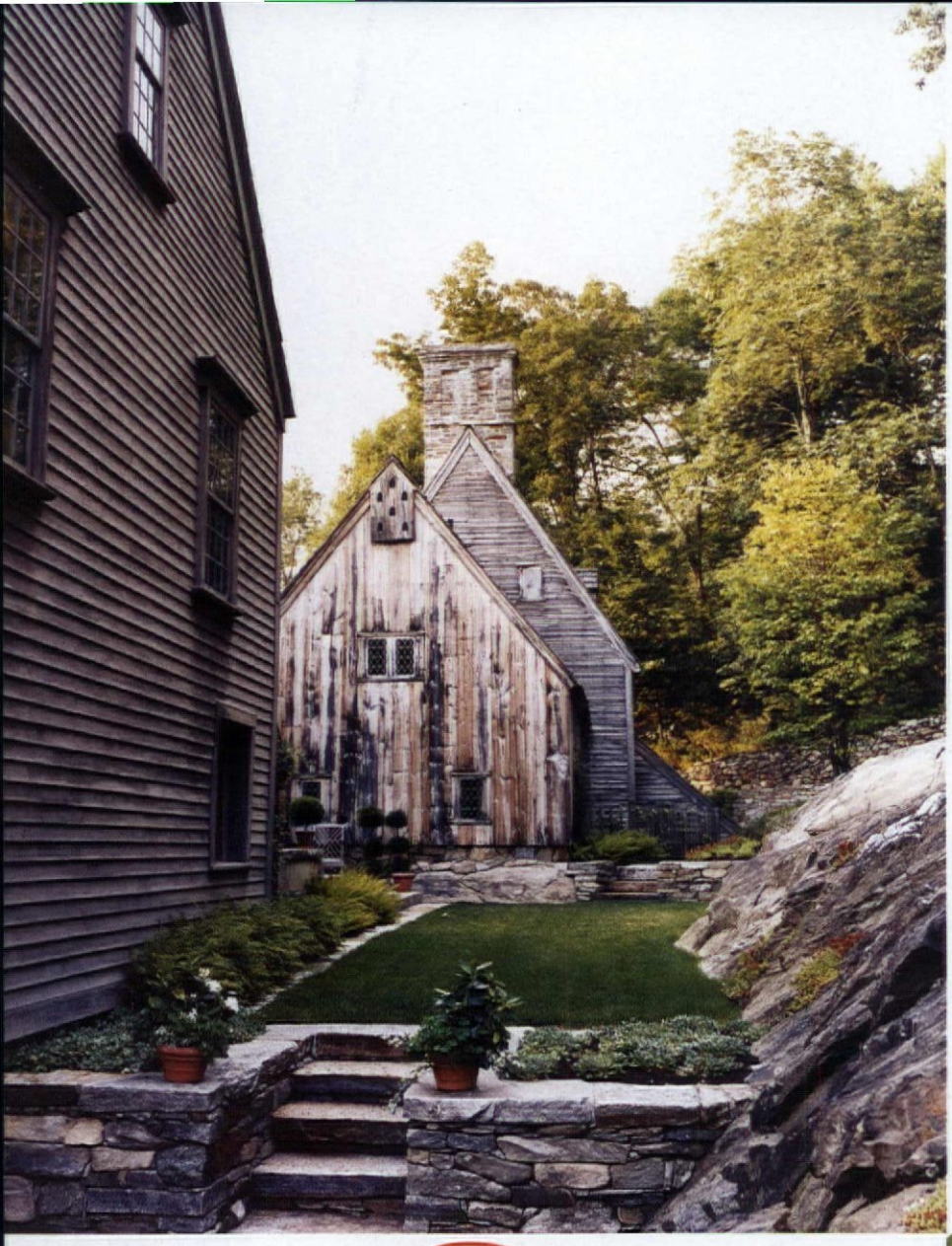
Laurels for the Land

Deborah Nevins describes the Connecticut gardens and potager that she created for a couple who are passionate about organic gardening and sustainable building



Nevins planted nasturtiums beneath tomatoes staked with bamboo. The nasturtiums, which continue to bloom after most flowers are done, cascade out of the beds and soften the lines of the path. The multipurpose garden house was designed by G. P. Schafer Architect.





Several years ago, a California couple came to Connecticut for the weekend, during what New Englanders call the "peak"—the October days when the burning colors of the leaves glow in the fall sunlight. On the spot, they bought a small farmhouse. The property was charming but not spectacular. I worked with them for about a year, and just before they were about to tear everything apart, an enterprising Yankee realtor showed them a most unusual place made of several houses reassembled as one. They bought it on the spot and sold the farmhouse.

The second place, five houses that date from the mid-seventeenth to the nineteenth century, was more like a village than a house. When my clients told me about the complex, I was dubious about the authenticity of it all, especially the seventeenth-century section, called the ironmonger's house. As it turns out, I was quite wrong. The central part of the complex, the Warham Williams house, from Northford, Connecticut, is dated circa 1750, according to documents at Yale. The entrance to this section is a Connecticut River Valley doorway with a scrolled and broken arch pediment, one of only four known to exist. The ironmonger's house was moved from Saugus, Massachusetts, and is clad in tulip tree clapboard that is the most beautiful silver-gray I have ever seen. The rest of the complex is composed of a barn and a nineteenth-century building from Cheshire, Connecticut. These houses were collected by a doctor whose passion for architecture led him to develop, intentionally or not, this unusual form of recycling.

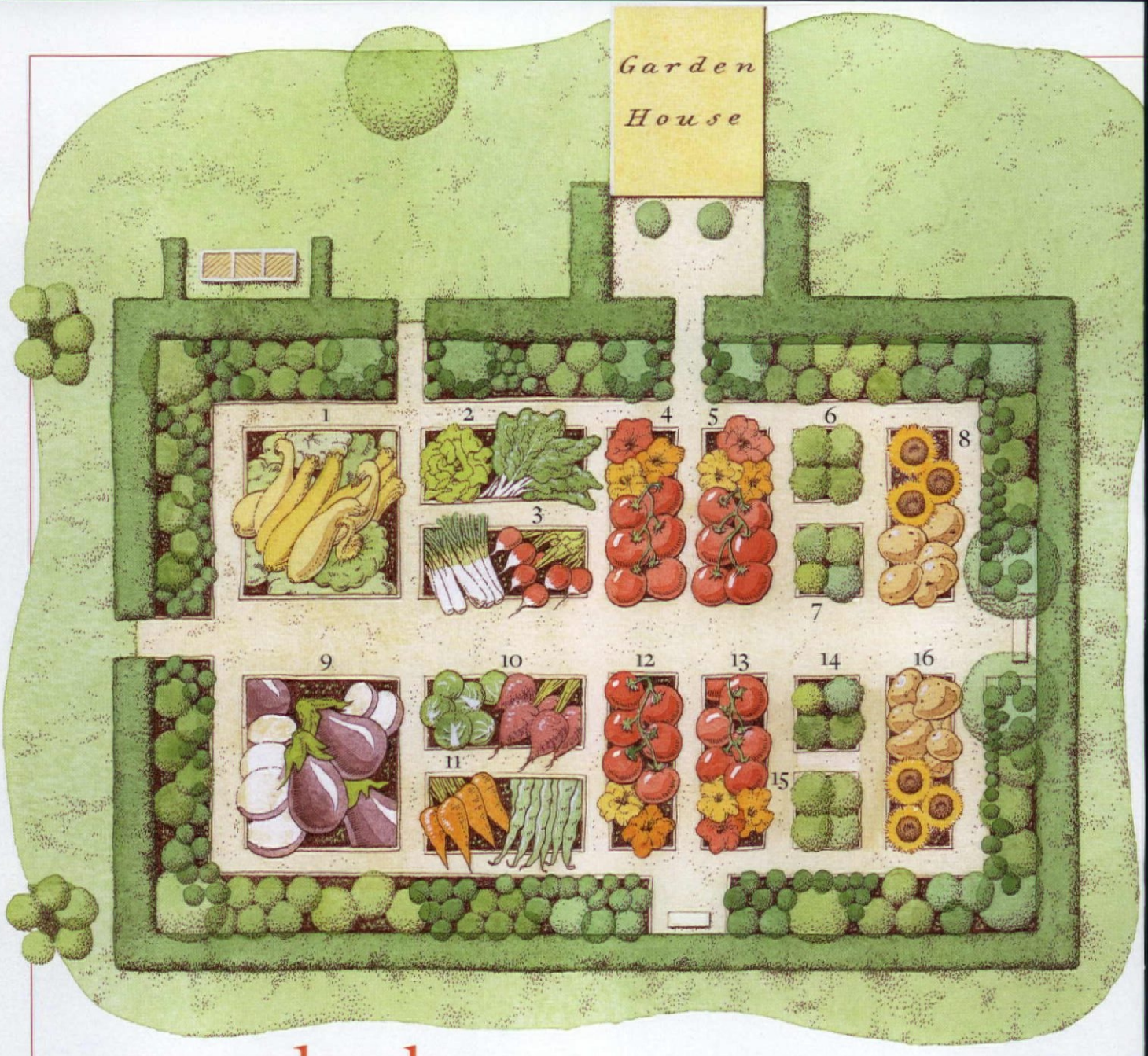
In designing a landscape and garden for this place, I was challenged by its beauty, by the commitment of the owners to the principles of sustainability and organic gardening, and of course by the very particular architectural context. The site is rocky, and at least an acre of mountain laurel grows on a hillside above the house. I did not want this landscape to look like a theme park of Colonial and Federal gardens. Its architecture called for simplicity and an elegant rural style.

The mountain laurel and ferns that clothe the upper hillside were my touchstones. I planted the areas above the house with masses of andromeda





Sedum was planted in the cracks of the rock near the ironmonger's house, opposite page, left, which was built in the 17th century. ■ To create a vista, Nevins cut out a small circle in the hedge, opposite page, right, at the other end of the potager. ■ The Warham Williams house, this page, left, and the music room, right, are reflected in the pond, which is surrounded by shrubs of clethra and mountain laurel.



ground rules

Deborah Nevins plots an abundant potager

The Border

Nevins designed a border filled mostly with perennials to frame the vegetable beds in this New England garden. Peonies and roses—some of the first perennials to bloom in this area—as well as hydrangea provide visual interest throughout the growing season. Mirabelle plum trees and mock orange shrubs anchor the four corners. Outside the garden wall, Nevins planted a plum tree as a pollinator to ensure fruit.

The Vegetable Beds

The beds within the potager change from year to year as the owners try out different vegetables. Nevins doesn't like to waste space, so she made a successive planting scheme—early spring vegetables, then summer ones, finally fall varieties—for a continuous harvest.

Nevins's Recommendations

1 In spring and fall, plant chard, kale, lettuce, and carrots together in one bed. Follow with a summer planting of squash, zucchini, or cucumber, which require a lot of space to grow.

2 Group beets, chard, and lettuce for scale.

3 Since leeks take a long time to produce, plant them with quick-growing vegetables like radishes and lettuce.

4 · 5 · 12 · 13 Pair tall, vining plants like beans with low-growing forget-me-nots in spring. Replace them with tomatoes, nasturtiums, and herbs—basil, for instance—in summer. The palette also changes with the seasons: cool blues and greens in spring give way to warm oranges and reds in summer.

6 · 7 · 14 · 15 Add annuals and herbs as needed to perennial beds of roses and nepeta.

8 · 16 Lettuce and arugula make good companion plants in spring. They can be followed by sunflowers or potatoes in summer and fall.

9 Sow spinach, chard, kale, and sorrel in cooler months; let eggplant take over in summer.

10 Interplant fall-harvested brussels sprouts, which take a long time to mature, with beets, chard, and radish.

11 Follow fava beans and lettuce with carrots and bush beans in summer.



Purple ageratum, which will bloom continuously from early summer until fall, was planted across from the vegetable beds. In keeping with the principles of organic gardening, gardener Aran Wiener fertilizes with compost made from vegetable debris, leaves, and clippings from the garden.

and fragrant sumac. Andromeda is deer-resistant, and when the plant is not in bloom, its leaves resemble mountain laurel. Fragrant sumac matches the green of the andromeda and is also deer-resistant. In addition to the heath and heather I put on a rocky slope just above the house, I planted ferns, bayberry, boxwood, and inkberry in natural drifts around the house.

But the area I was asked to design first was the vegetable garden, where the tennis court had been. I decided to make this a closed space, a private Eden. After removing the tennis court, I surrounded its footprint with hedge. When you arrive at the top of the hill, you have no idea what is inside the hedge. To intensify the surprise, I designed a tall, solid gate. As you open the door, on axis with the center of the garden, the contrast between the closed space and the rough fields and woodland outside is especially dramatic. A circle cut in the hedge allows you to see the open field of the neighbor's property in the distance. You are within and without at once. Perennials are planted around the perimeter. Down the center aisle, I planted *Agastache cana,* which blooms from late summer to autumn. The rectangular beds to the sides are filled with an ever-changing palette of organic vegetables.

All gardens need a sheltered place where we can gaze at their beauty, and a vegetable garden needs somewhere to store tools and plants. I designed the footprint of a small garden house, and the owners had Gilbert Schafer design the building in detail. The roof pitch, eave details, and window mullions were inspired by the simple vocabulary of the barns on the property. Antique wood siding was chosen to harmonize with the patina of the old buildings and because it was sustainable. The interior was whitewashed to lighten it, and the rough-sawed cedar siding stands up to the moisture of a room that holds citrus, plumbago, hibiscus, and other subtropicals in the winter. The floor is granite from the nearby quarry. The owners love this building, and they often use it for lunches and candlelit dinners at which local foods are served.

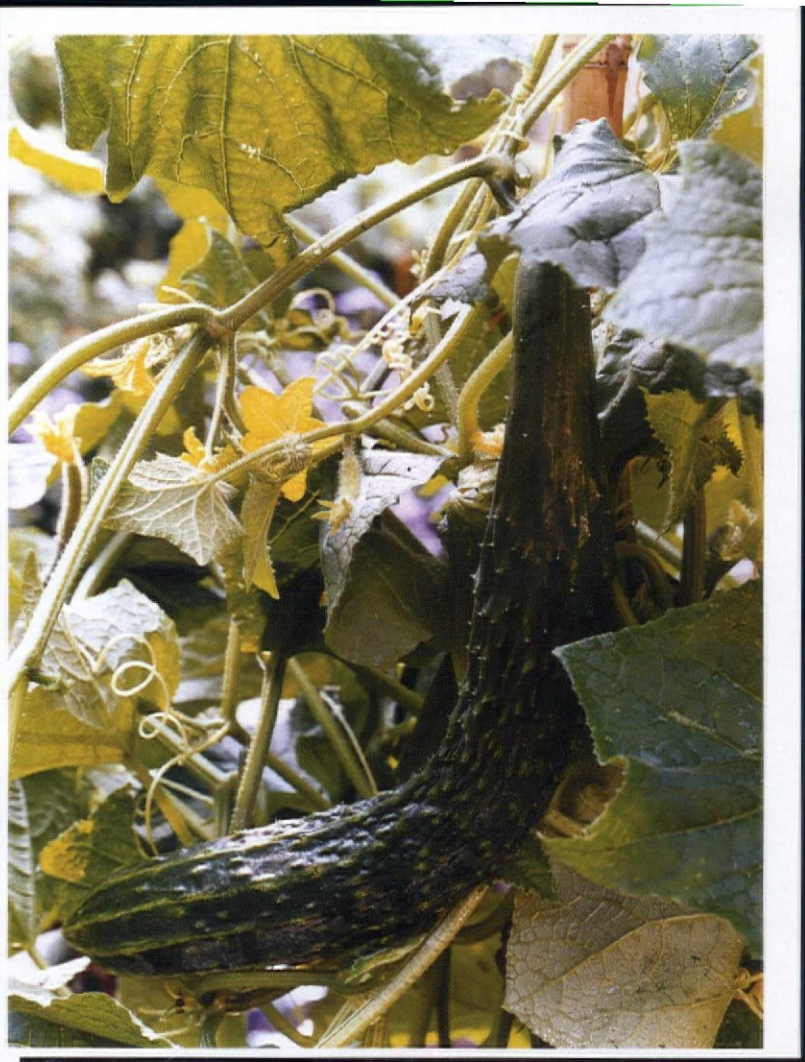
Everything has come together here: the reverence for the earth and its materials and the creativity of man. The local, organic food complements the commitment to sustainability displayed in the garden and in the collection of local architecture. □



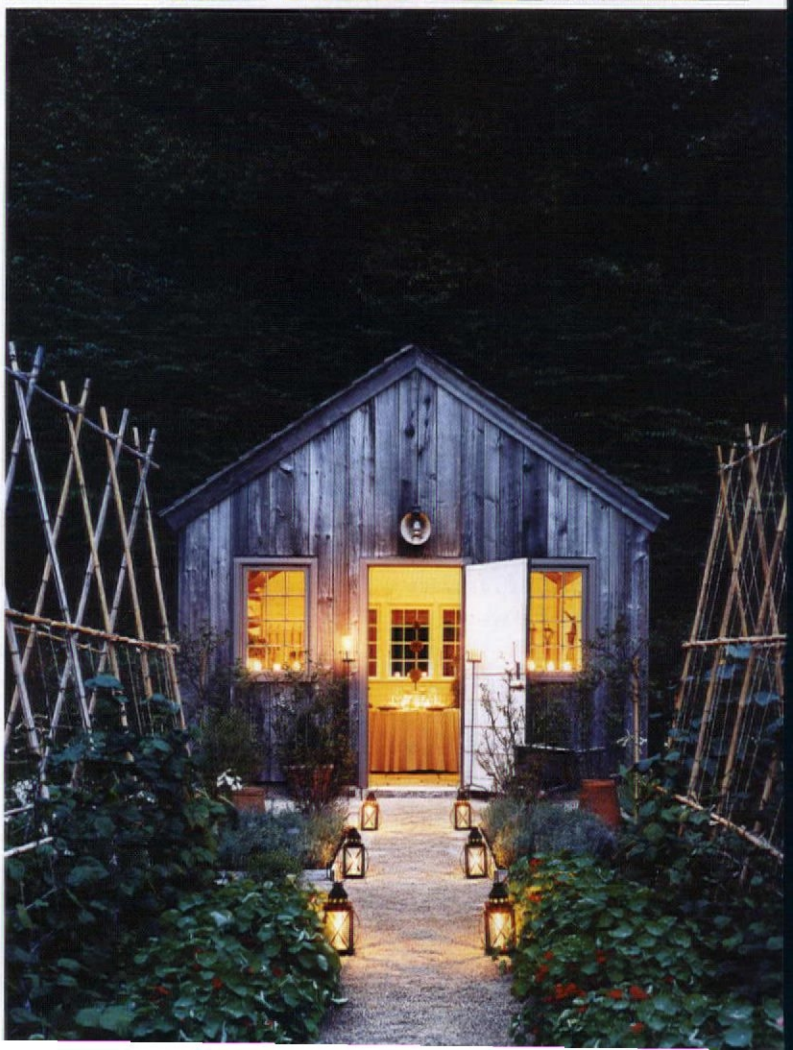


Clockwise from left: The heirloom lemon cucumber dates from the 1890s. It has thin, tender skin and juicy white flesh. ■ Inside the garden house, a summer's bounty from the garden is ready to be washed for eating. The counter is made from mahogany butcher block. ■ The Chinese variety 'Suyo Long' cucumber can grow to 16 inches in length and is mildew-tolerant. ■ The couple often entertain in the garden. They line the paths with lanterns and illuminate the house with candles for a romantic summer dinner that includes just-picked vegetables and herbs from their garden. ■ 'Brown Turkey' figs ripen on the tree. ■ A view of one side of the vegetable garden from above. Rows of *Agastache cana* and pots of Meyer lemons line a path of the vegetable garden and add color and visual interest.









DESIGN MIND

(Cont. from page 64)



^Vintage vase by Murano. Hand-turned porcelain plate in Armani/Casa's Titano line.

Which aesthetic aspects of Armani clothing translate to the kitchen?

There is always a certain amount of cross-referencing. I believe strongly in this coherence, because it is at the very root of my work. The Bridge kitchen is a functional product created for everyday use. Yet it has that unmistakable Armani look: simple and sophisticated.

You often use *sukupira* wood from Brazil. What is its appeal?

It is a very warm wood, with a sumptuous appearance featuring attractive streaking. At the same time it is beautifully simple. It complements the rigorous design of my pieces perfectly.

What sort of lifestyle is compatible with this kitchen design?

In real life, I see the kitchen functioning in an extremely simple way: as a place to prepare an excellent plate of spaghetti and enjoy time around the table with friends. I don't see someone with a hectic or frenetic lifestyle being happy in this house. I only think about the home in terms of the moments of relaxation and pleasure, when one has a sense of intimacy within one's own domestic space.

Any other home projects in the works?

This year we will introduce our first made-to-measure furniture: case pieces, such as cabinets, in unusual materials and finishes that can be tailored to any type of living space. Armani/Casa has also added an exclusive interior design service for clients who wish to furnish their homes in Armani style. □

COUTURE CABIN

(Cont. from page 130) and America—appointed the room with an eclectic East-meets-West mix of furnishings and fabrics: Caucasian, Moroccan, and Bakshaish carpets; a circa 1910 coffee table from India; Moroccan candlesticks; two Robsjohn-Gibbings side tables; a nineteenth-century French credenza; and traditional American sofas, upholstered in a Turkish-style fabric of her own design.

Alter converted the former mudroom into a well-proportioned kitchen (outfitted with state-of-the-art SubZero, Viking, and Bosch appliances) and made the former kitchen a dining room. "Our clients wanted the kitchen to be like a jewel box," says Bengur, "a contrast from all the dark wood in the house." The designer painted the cabinetry garnet red, selected a backsplash of antique Portuguese tiles, and hung mid-century copper pendant lamps from the ceiling.

Upstairs, Alter reconfigured the space to accommodate a large master suite and one other bedroom for the couple's high-school-aged son (whose two older sisters were already away at school). Then Bengur and Alter collaborated on the exotic details. Partially glazed Moroccan tiles surround a BainUltra whirlpool in the master bath, while the floor was covered in concrete tile with a Moorish pattern. Mosharabi screens were fashioned into vanity doors and a tub surround. In the wife's dressing room, an Indian desk with intricate bone inlay stands against a plaster wall stenciled with a repeating symbol designed by Bengur to look vaguely Middle Eastern.

The project didn't end there. The guesthouse was remodeled; the former garage was converted into a pool house. Heavy-duty landscaping involved trucking in boulders and building stone paths and garden walls. During the design process Bengur says that she was encouraged to add more detail and to make things more refined. The couple relished the process, making it a true team effort. In a way, they were like the first settlers: they pioneered a new chic aesthetic in the old land of cabin vernacular.

Jorge S. Arango is a New York writer and stylist.

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21. National Kitchen & Bath Association (NKBA
This step-by-step resource has easy-to-use checklists and evaluation sheets for appliance selection, color choices, accessory options and more. Call **800-843-6522** or visit **www.nkba.org**

22. Plain & Fancy Custom Cabinetry: Food for thought – five key ingredient catalogs of delectable country, traditional, contemporary, colorful and small dream kitchens. Cabinet details, colors, doors and more...25 recipes from *Bon Appétit*. Custom cabinetry well within your reach. **www.plainfancycabinetry.com.**
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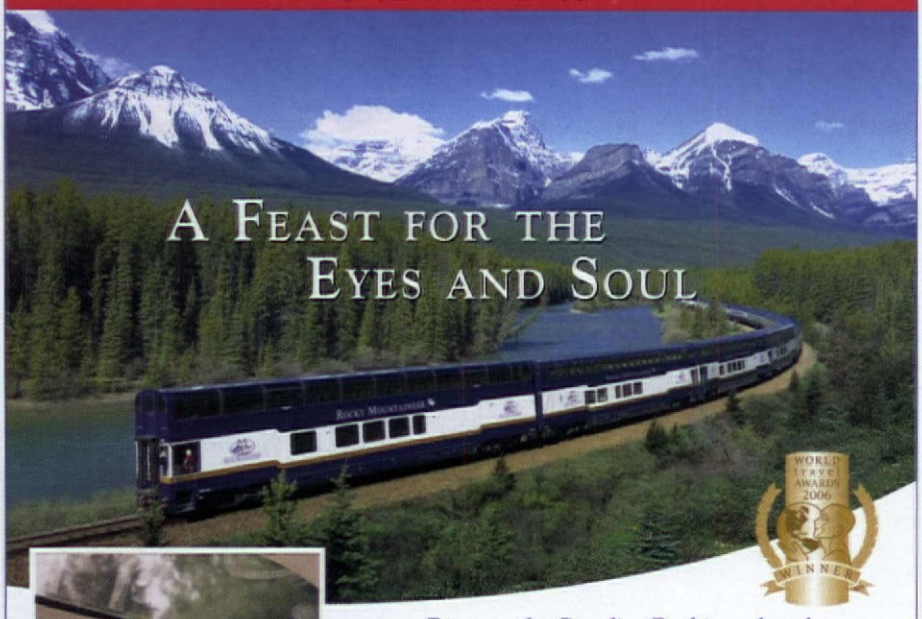
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ELSIE IN AMBER

(Cont. from page 170) leather Rococo Revival chairs were supplied by de Wolfe, as was the green-painted enamel-topped dining table. Upholstered doors, mirrored on the inside, keep dinner conversation confidential. In the butler's pantry are the original built-in refrigerator and cupboards filled with di Frasso's china, selected by de Wolfe.

The dining room, like most rooms of the house, looks out onto expanses of greenery. The clipped hedges, pool, and pool house, plus a garage with Iturbi's two vintage Rolls Royces, are quintessentially Beverly Hills.

The public rooms are impressive, but the lady of the house's bedroom suite may be the sexiest. The bed, with its mirrored headboard and blue leather base, the glittering Lucite-and-glass sconces, the rose-colored velvet couches, the mirrored vanity in the dressing room, and the pink-tiled bathroom all conjure the image of di Frasso as a woman who chatted on the phone while soaking in bubbles, who dressed for dinner, and who understood—and enjoyed using—her feminine charms.

Art is everywhere, some of it chosen by de Wolfe. There's a seventeenth-century *Madonna and Child with Rosary,* from the studio of Bartolomé Esteban Murillo, in the library, along with an André Gustave Beaudin work from the 1920s. Elsewhere are a Georges Braque still life, two Remington bronzes, and a Marie Laurencin portrait.

The definition of decoration, some say, is "doomed to destruct," but that doesn't make the dismantling of this pristine collection any easier. The house is for sale and the contents up for auction this spring by Neal Auction Company in conjunction with liveauctioneers.com. The sales will benefit the José Iturbi Foundation, which helps promote young classical musicians. The sales are sure to attract serious collectors, aficionados of Old Hollywood, and Elsie de Wolfe fans, and sure to raise plenty of money. "My godfather shaped my life," Dadigan says of José Iturbi, "and he will continue to shape my life. Hopefully, through the foundation, he will shape the lives of others."

Christy Hobart is a writer who lives in Los Angeles.

Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY DAMARIS COLHOUN



THE SPECIALIST: TILE MAKER

Bens Liman, owner of Mosaic House, is a model modern businessman, but his trade is more than 1,500 years old. With a retail space in New York City and a factory in his native Morocco, Liman designs, manufactures, and sells bright mosaic tiles, the kind found in locales ranging from Spain's Alhambra palace to the schoolyards of Fez. Liman is quick to point out that Moroccan mosaics, like those his firm supplied for the master bath in an upstate New York retreat ("Couture Cabin," page 126), are distinct from more commonly seen Roman mosaics. Italian-style mosaics, made by pressing ceramic or glass tiles into plaster, are well within the ken of DIYers. Moroccan mosaics require a master hand.

EXACTING COMPOSITION The tiles in Moroccan mosaic patterns are cut and arranged with the precision of an Incan wall. After a motif is drawn onto the surface of a ceramic tile, the composition is rough-cut and the pieces are laid out glaze side down. An artisan will then shape the individual pieces—and there may be thousands of them—so they fit as tightly as the pieces in a jigsaw puzzle. The completed arrangement is bound from behind with a thin application of cement and concrete. When the binder dries, the mosaic is flipped and applied as a unit to a flat surface.

DECORATING SIMPLIFIED Liman makes installation easier by carving large mosaic sheets into blocks that typically measure one square foot. As seen on the walls of the master bathroom at left, the mosaic squares align to create a surface that looks almost seamless—and wholly stunning. Mosaic House, NYC. 212-414-2525. mosaichse.com.

<The Moroccan flavor of this master bath comes from mosaic walls, cement floor tiles, and Mosharabi fretwork from Mosaic House.

LIQUID STONE CONCRETE IS ADAPTABLE TO A HOST OF KITCHEN SOLUTIONS

Concrete, a material once relegated to building foundations and retaining walls, has found a place in the kitchen. Celebrated for its postindustrial look, concrete, says designer Fu-Tung Cheng, of Berkeley, California's Cheng Design, will "create a new paradigm for kitchens." Few materials are stronger than concrete, he notes, yet it is a "liquid stone" that can be molded into almost any shape.

THE MIXTURE Concrete is made from cement, water, and aggregates like crushed pebbles and shells, which enhance the mixture's structural integrity and texture. Through polishing, designers like Cheng achieve sleek, mottled surfaces that belie concrete's utilitarian image and offer an alternative to granite.

THE FORM Once the design is conceived, the concrete mixture is poured into a melamine form, where it cures. "The quality of the surface depends on the quality of the form," says Cheng. The bottom of the form can be studded with turquoise or ammonites to create decorative inlays. In larger castings that need extra support, concrete is poured around steel rods. A form can also include spaces for sinks and drainage slots. Once the concrete is cured, the form is pulled off and the resulting unit is flipped upright and polished. Custom options are virtually unlimited. Who'd have thought that you could describe concrete as flexible? chengdesign.com. For technical information: concreteexchange.com.



Two concrete kitchen counters by Cheng Design with decorative inlays.

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WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES



82 For a colorful bath, use lively fabrics like Muriel Brandolini's Pink 1, left, through Holland & Sherry, and Peter Dunham's St. Tropez.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue.

DOMESTIC BLISS

29 At Home With . . . Allegra Hicks Allegra Hicks Ltd., London. 011-44-207-235-8989. allegrahicks.com. Allegra Hicks fabric available through Lee Jofa. **Hair and makeup:** Enzo Volpe for Michael John Agency. **31 Fabric:** on pillow, David Hicks by Ashley Hicks. dh1970.com. **34 Fabric Obsession Tray:** Kkool red oval, $86, Global Table, NYC. globaltable.com. **Tea set:** pewter, $140, Global Table. **Sculptures:** Le Rhino and Le Lion, both at Guéridon, NYC. 212-462-2149. gueridon.com. **Vase:** A Orailles, Guéridon. **40 Bowl:** vintage Lucite, Area ID, NYC. www.areaid.com. **Fabric:** in bowl, Isaac Mizrahi's Chorus Silk. **45 Coffee set:** Jean Nouvel for Alessi. 212-941-7300. www.alessi.com. **Table:** Willy Rizzo, ca. 1970s, Warehouse, NYC. 646-530-0068. **Lamp:** Ingo Maurer's Bulb table lamp, $975, Moss, NYC. 866-888-6677. mossonline.com. **Vases:** on floor, Calypso Home. 212-925-6200. calypso-celle.com. **46 In the Kitchen Spices:** special mix, through Le Sanctuaire. le-sanctuaire.com. **50 Stone crabs:** Joe's Stone Crab restaurant, Miami Beach. 800-780-2722. joesstonecrab.com. **52 Masher:** $15, Sur La Table. **Chef:** Andrew Carmellini, also a partner at A Voce, NYC. avocerestaurant.com. **60 Glasses:** Riedel Vinum Extreme Syrah, $30, Riedel. riedel.com. **62 Phone:** BeoCom 4, $350, Bang & Olufsen. bang-olufsen.com. **64 Design Mind Kitchen:** Armani/Casa. 212-334-1271. armanicasa.com. **66 Eco Chic Cabinet sources:** Restoration Timber. restorationtimber.com. Wm. Ohs. wmohs.com. Purekitchen, Brooklyn. 718-715-0843. purekitchen.com. Henrybuilt. 212-966-5797. henrybuilt.com. Berkeley Mills, Berkeley, CA. 510-549-2854. berkeleymills.com. **Eco stains:** Sydney Harbour Paint Company. sydneyharbourpaints.com. AFM Safecoat. afmsafecoat.com.

68 Living Well Oven: HotPot solar cooker, $100, Solar Ovens. solarovens.net. **92 Oeno File Wines:** Ridge Vineyards wines. ridgewine.com. Also available at the following retailers: K&L Wine Merchants. 877-KLWINES. klwines.com. Zachys Wine, Scarsdale, NY. 866-922-4971. zachys.com. Austin Wine Merchant, Austin, TX. 512-499-0512. Binny's. binnys.com. **92 At the Bar Glasses:** Gordon Ramsay by Royal Doulton. 800-682-4462.

IN THE GARDEN

113 Ornamental Cherries Nurseries: Forest Farm Nursery. forestfarm.com. Nature Hills nursery. naturehills.com. **Book:** *Dew on the Grass: The Life and Poetry of Kobayashi Issa*, by Makoto Ueda, $100. amazon.com.

FEATURES

125 Metalwork: Ferra Designs Inc., Brooklyn. 718-852-8629. ferradesigns.com. **Railings, stair treads:** Heights Woodworking, Brooklyn. 718-875-7497. heightswood.com.

COUTURE CABIN

126 Sara Bengur, Sara Bengur Interiors, Inc., NYC. 212-226-8796. sarabengur.com. **Architect:** Paul Alter, Lee H. Skolnick Architecture + Design Partnership, NYC. 212-989-2624. skolnick.com. **Stonework:** Hudson Valley Stonescapes, Middletown, NY. 845-346-0622. hudsonvalleystonescapes.com. **Landscape architect:** S.E. Group, Burlington, VT. 802-862-0098. **128 Pillows:** 19th-century Turkish textiles, Virginia Di Sciascio Antique Textiles, NYC. 212-794-8807. **Chair:** Niall Smith Antiques and Decoration, NYC. 212-750-3985. **Pillow:** ikat, $400, Madeline Weinrib Atelier, NYC. madelineweinrib.com. **Coffee table:** Lief Inc., Los Angeles. 310-492-0033. **Tray table:** Vieux Carre, NYC. **Quartz:** Astro Gallery of Gems, NYC. 212-889-9000. astrogallery.com. **Stool:** Chista, NYC. chista.net. **Carpet:** Rahmanan, NYC. 212-683-0167. rahmanan.com. **130 Armchair:** covered in textiles and trim from Virginia Di Sciascio Antique Textiles. **Table:** Historical Materialism, Hudson, NY. 518-671-6151. historicalmaterialism.com. **Chandelier:** vintage iron, Lumiere Inc., NYC. 212-535-6111. lumiereinc.net. **Carpet:** Beni Ourain, Moroccan, from Sheherazade. 212-539-1771. sheherazadenyc.com. **133 Trade Secrets Limestone:** Paris Ceramics. 212-644-2782. parisceramics.com. **Faucet:** Rohl. 800-777-9762. rohlhome.com. **Range:** Viking. vikingrange.com. **Tile:** Solar Antique Tiles, NYC. 212-755-2403. solarantiquetiles.com. **Coffeemaker:** Grind and Brew DGB-600BCW thermal, $149, Cuisinart. cuisinart.com.

FLOWING LINES

134 John Janik, End Century, Los Angeles, CA. 323-669-7953. johnjanik.com. **135 Lamp:** Pegaso Gallery International, Los Angeles. 310-659-8159. **136 Chair:** Rubbish, Los Angeles. 323-661-5575. **Table:** Skank World, Los Angeles. 323-939-7858. **Blanket:** white mohair 101079M, $2,750, Hermès. 800-441-4488. hermes.com. **Couch:** Knoll. knoll.com. **138 Lamp:** $1,650, Aero Studios Ltd. 212-966-1500. aerostudios.com. **Sparrow:** Arp Inc., Los Angeles. 323-653-7764. **139 Chair:** 1950, NYC. 212-995-1950. **Lamp:** Collage 20th-Century Classics, Dallas. 214-828-9888. Reproductions available through Design Within Reach. dwr.com. **Plant:** succulent, La Cienega Nursery, West Hollywood. 310-659-5468. **141 Photograph:** Michael James O'Brien. michaeljamesobrien.com. **142 Trade Secrets Vases:** Seven Day vases by Tsé + Tsé, $195 for set of seven, through Clio. clio-home.com. **Glasses:** Marquis by Waterford Vintage Collection DOF, $49 for set of four, Waterford. 800-955-1550. waterford.com. **Cookware:** Le Creuset round Dutch oven, $160, and Le Creuset saucier, $130, both in Lemongrass, through Williams-Sonoma. 800-541-2233. williams-sonoma.com. **143 Cutting board:** Artisan Plank, $28, Broadway Panhandler. broadwaypanhandler.com. **Pitcher:** Keith Brymer Jones's Milk jug, $21, Clio.

SENSE OF SCALE

144 Retouching: Zinc White.

HIGH SPIRITS

150 Cordélia de Castellane, CdeC. 011-33-1-77-13-56-73. cordeliadecastellane.com. **Hair and makeup:** Nabil Tahar. **152 Table:** For similar, try the Norden dining table, $299, IKEA.

To the Trade: In This Issue

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646-415-9150

Ralph Pucci International
212-633-0452

Stark Carpet
212-752-9000

House & Garden's Shopping Guide

ikea.com. **Bench:** Norden, $60, IKEA. **Pillows:** scalloped; for similar try the Matouk's Delano sham in blue. matouk.com. **154 Sofa:** Le Bon Marché, Paris. lebonmarche.fr.

STARTING OVER ARTFULLY

158 Stephen Miller Siegel, NYC. 212-832-5400. stephenmillersiegel.com. At time of project, Siegel was with Jackson Siegel Aaron. **Art:** Sotheby's. sothebys.com. **160 Lamps:** Karl Kemp Antiques, NYC. karlkemp.com; Alan Moss, NYC. 212-473-1310. alanmossny.com. **Painting:** *Yellow Ochre, Gray and Black on Sienna* (1960), Herbert Ferber, Valerie Carberry Gallery, Chicago. 312-397-9990. **Carpet:** Doris Leslie Blau, NYC. dorislesliblau.com. **163 Table:** ReGeneration, NYC. 212-741-2102. **Chairs:** Amy Perlin Antiques, NYC. 212-593-5756. **164 Mirror:** H. M. Luther Inc. Antiques, NYC. 212-505-1485. **Bedspread:** $350, Nicole Farhi, NYC. 212-223-8811. **165 Screen:** Donzella, NYC. 212-965-8919. **Art:** *For Wade* (1996), Laura Karetzky. studio259.net.

ELSIE IN AMBER

166 Elsie de Wolfe For information on the Elsie de Wolfe auction, including dates and times: 888-600-2437. liveauctioneers.com. **174 Trade Secrets Fabric:** Old World Weavers available through Stark Fabric. **Hardware:** Joseph Biunno, Ltd., NYC. 212-629-5630. antiquefurnitureusa.com.

LAURELS OF THE LAND

176 Deborah Nevins & Associates, NYC. 212-925-1125. **Architect:** G. P. Schafer, NYC. 212-965-1355. gpschafer.com. **Seeds:** Seeds of Change. seedsofchange.com.

NUTS & BOLTS

187 Mosaic tiles: installed by Mark Mesick, NYC. 845-679-9416.

■ The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

—PRODUCED BY CHLOE LIESKE

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The Testy Tastemaker

SOMETHING FISHY THE TASTEMAKER DISCOVERS A WONDERFUL NEW HOME FOR HIS SEA MONKEYS; PLUS, WHEN IT COMES TO CHARITY FUND-RAISERS, OKLAHOMA IS OK BY MAYER RUS



IN THE SPRING, a young tastemaker's fancy lightly turns to thoughts of toilets. May means kitchens and bathrooms at *House & Garden*. Each year at this time, my esteemed colleagues fan out across the globe in search of innovative (or simply gorgeous) products designed to enhance the daily rituals of cooking and cleaning. After canvassing far-flung design centers and trade shows, the weary editors return to *H&G* HQ with a trove of pictures and press releases. A council of style savants is then convened to separate the chic from the schlock. Most of the contestants vying for editorial attention are summarily dismissed and discarded. That's where I come in. Like Templeton, the rascally rat from Zuckerman's farm, I lurk in the shadows until the party's over and the garbage cans are clogged with foul refuse. The Testy Tastemaker has an insatiable appetite for all things rank and objectionable, and I've come to rely on our annual kitchen and bath product sweep for a Lucullan feast.

It didn't happen this year. I don't know if the industry is stuck in a rut, but I can't think of any recent product introduction or design trend that merits special notice for vulgarity or uselessness. I'm tired of squawking about space-age Japanese lavatories that can analyze your waste and download iTunes at the same time. Ditto commercial-grade trophy kitchen appliances big enough to deep-fry a water buffalo. Been there, dissed that.

My pathetic kitchen and bath file for 2007 contains only one new product, perhaps more curious than astonishing—it's Fish 'n Flush, a clear, two-piece toilet tank cum aquarium. "We wanted to develop a product that had a dual purpose—to serve as a proper, fully functional toilet and also as a source of entertainment and conversation," says Richard Quintana, CEO of AquaOne Technologies, adding that it's "a great way to help toilet-train young children as well as a fun fashion statement." But wait, there's more! For those who don't fancy fish, the toilet's aquarium component can be "left dry for use as a terrarium for a pet reptile or to house colorful plants." Talk about versatile.

Although New Yorkers generally try to keep the number of living things in our bathrooms to a minimum, I have to admit that there's something appealing about Fish 'n Flush. It's cruel and unusual, in a good way. Imagine a chic luxury version of the very same concept—tortured exotic fish wafting around in a tortured, exotic glass toilet designed by, say, architect Tadao Ando. Kick it up another notch and you have the makings of a boffo television show—MTV's *Pimp My Toilet*.

Thanks for the inspiration, Fish 'n Flush. I'll think of you the next time I skip to the loo.

■ **IF MEMORY SERVES,** there was a column in one of the last incarnations of *Spy* magazine called "Let's Face It: It Sucks." Subjects ranged from jazz to urban green markets (wilted produce fresh from the farm!)—things civilized people are meant to appreciate but secretly loathe. To that list I'd add charity galas. I've attended scores of them, and I've lent my services (stagehand, emcee, scullery wench) to more than a few. I understand these benefits are not only noble but necessary. They are also, with few exceptions, tedious, uncomfortable, uninspired, and uninspiring.

The Oklahoma AIDS Care Fund showed me how it's done right. I recently attended Red Tie Night, the group's annual fund-raiser in Oklahoma City. It's the biggest one-night charity event in the state, but more to the point, it's what every benefit aspires to be: fun, enlightening, sincere, and highly lucrative.

There was even, dare I say it, a sense of community spirit in the room. The lesson of Red Tie Night: keep it short, keep it real, and keep the Bentleys and college football stars coming.

In the name of full disclosure, I should say that I've known Jack and Barbara Cooper, the founders of OACF, for many years. Their late son, Jerry, gave me my start in design journalism and helped shape my own sensibility and taste. (Barbara has also taught me a thing or two about beauty, refinement, and luxury shopping.) Don't think I'm playing favorites. As any of my friends will tell you, the closer you get, the more you pay.

H G TO READ MORE FROM THE TESTY TASTEMAKER, VISIT HOUSEANDGARDEN.COM.



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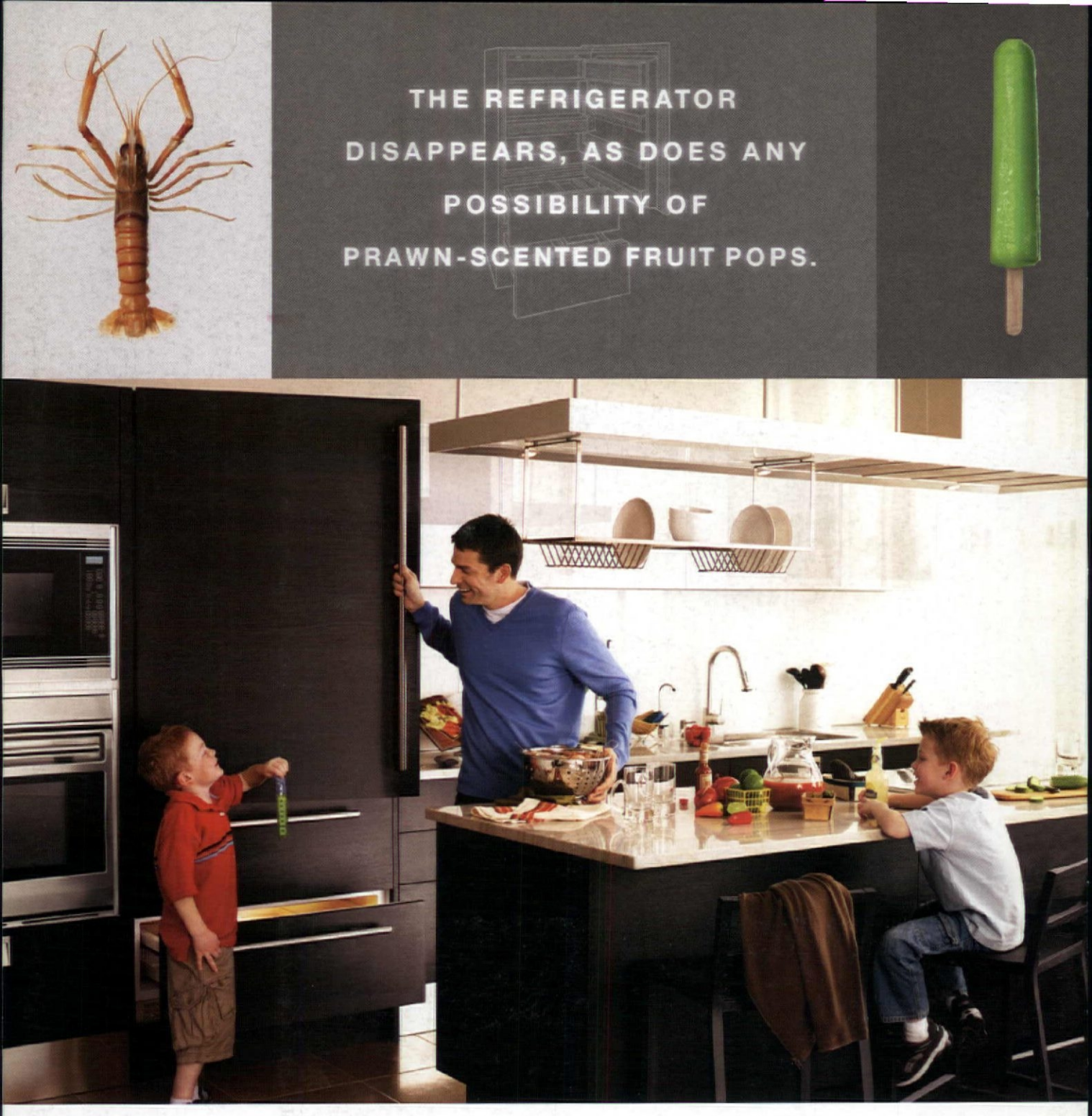
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